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ABSTRACT

Focusing on remedial reading instruction for primary level students (grades K-3), this handbook presents training materials for teachers and coordinators of Chapter 1 reading programs. After a discussion on the nature and purpose of the program, the handbook describes a model of Chapter 1 programming, presenting three combined approaches that are used in the model: the diagnostic-prescriptive approach, utilizing subskills; mastery learning; and holistic reading instruction. The second section reviews information about young readers, focusing on reading problems and learning styles, with implications for Chapter 1 instruction and diagnostic tests for detecting hemispheric, eye, and hand dominance. The third section of the handbook presents ideas and strategies for young readers, providing a case study of a diagnostic-prescriptive approach activity, and guidelines for implementation of a mastery learning unit. Other sections consist of: (1) 25 holistic reading strategies, including the language experience approach, neurological impress method, and sustained silent reading; (2) modality preference learning style strategies for visual, auditory, and kinesthetic learners; (3) learning style strategies for right-brain learners, including the whole-word approach, sequencing events, and phonics; (4) a sample weekly schedule; and (5) susgestions for coordination with the classroom teacher. An annotated bibliography of books for enriching remedial reading, the International Reading Association's 1984 book list of "children choices," a list of 98 "predictable" books, and 24 references are appended. (MM)

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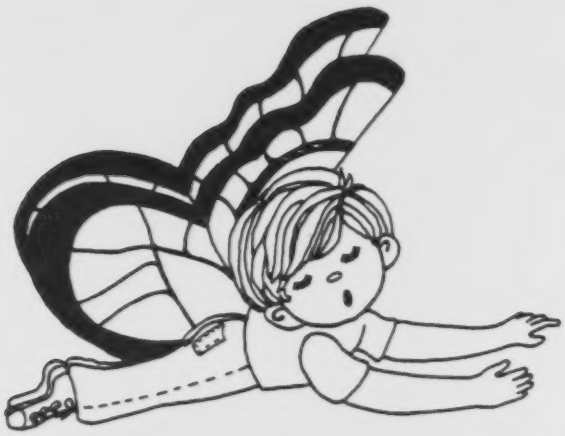

Strategies & Ideas for Young Readers in CHAPTER 1 Instructional Activities

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STRATEGIES & IDEAS

FOR

YOUNG READERS

IN

CHAPTER 1

INSTRUCTIONAL ACTIVITIES

Bulletin No. 1826

Prepared by

Bureau of ECIA, Chapter 1
Office of Educational Support Programs
James E. Green, Director

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Finally, any such project as this has to have a focus, or a beacon, and mine has been, in this case, the children who it is hoped will benefit from the ideas in this handbook.

Linda O. Kennard

INTRODUCTION

The training materials in this handbook have been developed for Chapter 1 teachers and coordinators. With planning and supervision the materials may also be used in programs conducted by paraprofessionals.

The organizations of the handbook is based on the results of a five-year study of Chapter 1 programming and remedial reading (Sabin, 1983) and further based on strategies that have proved to be effective for Chapter 1 students. While the materials are a guide to some of the more effective approaches and activities successfully used with remedial reading students, the materials are not intended to constitute a comprehensive Chapter 1 program.

The focus of this handbook is reading instruction for primary level students (grades K-3) participating in Chapter 1 programs. Since most of the activities are not specific to certain skills, modification of some activities could make them useful in programs for intermediate-level students.

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PURPOSE OF CHAPTER 1 PROGRAMS

Chapter 1 programs are planned for children who have had difficulty in maintaining an academic pace comparable to that of other children in their grade level. These students have had, in the early years of school, the same kind of initial and corrective instructions as other children in their grade, but for some reason or combination of reasons they are unable to master learning tasks at the same rate as their classmates.

The intent of Chapter 1 activities is to provide these children with skill deficiencies an additional opportunity to understand, to practice, and to apply concepts in ways that may vary from the classroom presentation. Theoretically, young remedial readers should eventually begin achieving at grade level and exit the Chapter 1 program. However, many children will continue to require the supplementary assistance of a Chapter 1 teacher throughout the elementary school years.

NATURE OF CHAPTER 1 PROGRAM

The key word in describing a Chapter 1 program is supplementary. In order for a reading lab to supplement the developmental reading program at a particular school, the philosophy of the Chapter 1 teacher should be almost identical to the philosophy of the other elementary teachers who teach reading. For example, if the teachers of grades K-3 are following Madeline Hunter's lesson design in teaching reading, the Chapter 1 instructor's role might be to provide a substantial part of the guided practice and some of the independent practice. Also, if the four strands of reading--developmental, functional, recreational, and remedial/corrective--form the basis of the reading philosophy of the school, Chapter 1 instruction should reflect that philosophy. Whatever the philosophy, it is the responsibility of the Chapter 1 teacher to plan activities and to follow teaching strategies that fit into the total reading program to meet the child's individual needs.

To be able to fit into the total instructional program for a student, it is assumed that Chapter 1 personnel will take advantage of the inherent flexibility of Chapter 1 when planning instructional activities. Teachers must have a variety of materials and techniques from which to choose in order to present concepts and skills in ways that differ from the original presentation in the classroom. In addition to alternative modes of instruction, Chapter 1 teachers can also plan for more time for children to apply the reading skills already acquired. Provided that there is adequate communication between teachers in regular and supplementary programs, a student's reading program can be planned to encompass the elements of the developmental instruction and opportunities to apply the acquired knowledge.

The reading program of students participating in Chapter 1 reading activities can be enriched because of the supplementary and flexible nature of Chapter 1.

The skill areas whose mastery require extra practice can be a focus of the instruction in Chapter 1 programs, and activities that allow students to integrate skills can be included.

There is at the present time considerable disagreement over the nature of the reading process (Weaver, 1978). Some researchers contend that all reading is a single process, that it is "holistic" in nature. This label implies that the whole of reading is much more than the sum of its decoding and comprehension parts, and, therefore, should not be subdivided, even for the purpose of instruction. Other theorists believe that all reading comprises different components or subskills that are interrelated and also able to be integrated. The third camp of researchers combines the other two positions by maintaining that skilled reading is holistic, but early reading consists of subskills.

What is the actual process that enables one to read? Which theory of reading is accurate? There are many issues in the controversy that need to be resolved and supported by valid research before these questions are answered. Reading practitioners have to deal with inconclusive findings and choose approaches that will facilitate acquisition and development of reading ability.

Some direction for Chapter 1 practitioners has been provided by a recent research report that concludes that the combination of the subskills and holistic approaches would tend to resemble the Chapter 1 model (Sabin, 1983). The "combination model" was found to yield the greatest gains in reading. Therefore, for the purpose of building on the results of Sabin (working with the Center for the Study for Reading Program Administration), these materials will provide resources that are conducive to instruction based on the "combination model"--subskills and holistic.

Research Results--Program Model

More than five years ago, the Center for the Study of Reading Program Administration conducted extensive research in the area of Chapter 1 reading instruction. The exemplary Chapter 1 programs identified by this research achieved mean average gains ranging from 28 to 39 N.C.E.'s per grade level. There were common

characteristics in these exemplary programs that seemed responsible for these outstanding gains. The exemplary programs were all following a model which combined several approaches--diagnostic-prescriptive approach utilizing subskills, mastery learning approach, and holistic approach to reading. This model was found to provide the greatest gains in reading ability and attitude toward reading.

The "combination model" was found to be more effective than four other models: 1) redevelopmental, 2) diagnostic-prescriptive, 3) mastery learning, and 4) diagnostic-prescriptive using a holistic approach. To implement the "combination model" (diagnostic-prescriptive with mastery learning and holistic techniques), Chapter 1 instructors have to emphasize independent practice on weak or unknown skills and mastery of these skills along with opportunities for independent reading, group reading, plays, and the language experience approach.

Research Results--Sustained Effects

Additional findings drawn from the Reading Program Administration research pointed to the factors that played an important role in creating high sustained gains. These factors were as follows:

1. the reteaching of unknown skills that were taught at grades below the student's current grade level,
2. the conversion of skills to long-term memory, and
3. developing a positive attitude toward reading.

Many Chapter 1 programs spend instructional time teaching only skills that are being taught at the student's current grade placement. Some research shows this to be ineffective when prerequisite skills have not been mastered. Teaching skills at the student's current grade level is the primary job of the student's classroom teacher and is the mainstay of the developmental program. In remedial instruction, a student's below-grade-level skill deficiencies are remediated and extra practice on current basal skills is provided.

The skills that are remediated must also be converted to long-term memory if sustained gains are to be achieved. Many programs fail to provide sufficient practice and review for conversion of skills to long-term memory. This problem can be diagnosed by comparing the skill diagnosis of the same student over two years. If the second year testing shows a large number of skills that were taught in Chapter 1 the previous year must be retaught, the pacing of the program is too fast and should be slowed to ensure conversion to long-term memory.

High sustained gains are also dependent on the student's developing and maintaining a positive attitude toward reading. Without a positive attitude, the Chapter 1 student will not continue to work hard and read independently once he/she leaves the Chapter 1 program.

A. DIAGNOSTIC-PRESCRIPTIVE APPROACH UTILIZING SUBSKILLS

A Chapter 1 program is an extension of the regular program and provides students with an extra opportunity to practice skills encountered in the developmental reading program. Before instruction in the Chapter 1 setting can begin, the Chapter 1 teacher must know two kinds of information: (1) basal skills that need to be reviewed, and (2) weak or unknown reading skills presented in previous basals. In other words, a child's current skill needs and below grade level skills deficits need to be identified.

Because of the two kinds of reading skill information that a Chapter 1 teacher requires, the definition of a diagnostic-prescriptive approach needs to be clarified for a supplementary setting. This specialized definition deals with subskills instruction which is designed aroung a sequential series of essential reading skills (common core curriculum). Each skill is introduced and practiced in turn according to a predetermined scope and sequence of skills.

When a student comes into the Chapter 1 remedial setting, one of his needs is to practice the reading skills that are a part of his current basal instruction in the regular classroom. A prescription should have been written by the classroom reading teacher indicating the skills that supplementary instruction should cover. In the area of current skill instruction, the Chapter 1 teacher is concerned with following the basal prescription by pulling from resources that present current skills in various ways. (It is assumed that the classroom teacher has correctly diagnosed the student's skill deficits.)

Once a system is established to gain information about the student's current basal skill needs, the Chapter 1 teacher also needs a procedure to ascertain prerequisite skills that are unknown or very difficult for the student. These skills

were assumed mastered at previous basal levels and possibly were not presented again in subsequent basal readers. Because of the organization of many basals, an intense mastery learning program is not easily executed in conjunction with the developmental program in the regular classroom. Therefore, the Chapter 1 teacher must administer diagnostic tests that point to below-grade-level skill deficiencies.

A basal reading series will usually have leveled tests that accompany the series. These tests can be used for diagnosis by administering all necessary levels of the test below the student's current grade placement.

Other formal tests of reading that identify students' skill needs include standardized and individual reading tests. The standardized group tests indicate the students' achievement in broad areas of reading such as vocabulary, paragraph meaning, and study skills. However, they do not specify subskill strengths and weaknesses. Information derived from individual reading tests and inventories provide a more thorough analysis of students' subskill deficiencies (see pages 10-11).

Informal methods of assessing weak or unknown reading skills can also yield substantial diagnostic information. One of these informal measures is an informal reading inventory. The IRI can give the Chapter 1 teacher more information than a paper and pencil criterion-referenced test when it comes to assessing a student's ability to apply decoding skills or to interpret punctuation, for example.

The proponents of a holistic approach to reading would depend more heavily on an IRI to diagnose children's needs. Using an IRI to indicate difficulties in a holistic reading approach would shift the emphasis from decoding words to decoding ideas (Spiegel, 1974). The holistic approach would require a few

changes in the administration of an IRI. First, the child's deviation from the text would be counted as an error only if it resulted in a change in the meaning of the sentence or paragraph. Second, the teacher would mentally note how the child is interacting with the language, if the child truly understands reading as a process of communicating meaning, or if she sees it simply as word calling.

Other informal measures of a students' reading ability are 1) basic sight word lists (e.g., Harris-Jacobson List), 2) informal phonics inventory (sample, page 12), 3) interest inventories (sample, page 14), and 4) teacher observation.

Once the diagnostic tests have been administered and scored, the results must be recorded on a form which lists all the reading skills taught by the basal series in the order in which they are taught. The Chapter 1 teacher should mark the skills that were weak or unknown according to the tests that were given. The marked skills will become part of the weekly instruction that a student received in the Chapter 1 setting. The other part of the weekly instruction would be the skills prescribed by the classroom teacher and activities that integrate the skills that are already mastered.

DIAGNOSTIC READING TESTS

GRADE LEVELS OF READING ABILITY TESTED	TEST AND PUBLISHER
Readiness	Metropolitan Readiness Tests The Psychological Corporation 757 Third Avenue New York, New York 10017
	Analysis of Readiness Skills Houghton Mifflin One Beacon Street Boston, Massachusetts 02107
	Harrison-Stroud Reading Readiness Profile Houghton Mifflin One Beacon Street Boston, Massachusetts 02107
	Monroe Reading Aptitude Tests Houghton Mifflin One Beacon Street Boston, Massachusetts 02107
	CTBS Readiness Test CTS/McGraw-Hill Del Monte Research Park Monterey, California 93940
	Murphy-Durrell Reading Readiness Analysis The Psychological Corporation 757 Third Avenue New York, New York 10017
Grades 1 - 3	Primary Reading Profiles Houghton Mifflin One Beacon Street Boston, Massachusetts 02107

Grades 1 - 6	Durrell Analysis of Reading Difficulty The Psychological Corporation 757 Third Avenue New York, New York 01107
	Doren Diagnostic Reading Test American Guidance Service Publishers Building Circle Pines, Minnesota 55014
Grades 1 - 8	Spache Diagnostic Reading Scales CTS/McGraw Hill Del Monte Research Park Monterey, California 93940
Grades K - 9	Metropolitan Reading Instructional Tests The Psychological Corporation 757 Third Avenue New York, New York 10017
Grades 3 - 9	Nelson Reading Skills Test Houghton Mifflin One Beacon Street Boston, Massachusetts 02107
Grades K - 12	Gates McKillop Reading Diagnostic Tests Teachers College Press 1234 Amsterdam Avenue New York, New York 10021
	Woodcock Reading Mastery Tests American Guidance Service Publishers Building Circle Pines, Minnesota 55014
	Standford Diagnostic Reading Test The Psychological Corporation 757 Third Avenue New York, New York 10017
	Gates-MacGinitie Reading Test The Riverside Publishing Company 1919 South Highland Avenue Lombard, Illinois 60148

PHONICS SURVEY

Experimental Test by

Mario C. DiNello

scat	clip	bend	girl
brat	thin	pant	pinch
scrap	flop	cart	ring
glad	blot	card	husk
that	shot	lark	jump
sled	crop	mash	must
step	plop	fact	sulk
fret	thrill	best	sink
when	grub	kept	sock
swim	strap	beth	dots
chin	drum	lisp	loft
trim	quit	film	work
bad	bade	bay	
jab	jabe	jaw	
kat	kate	kar	

raz		raze		raiz		
net		neat		neet	neut	new
hep		heep		hey		hew
yel		yeal		yew		
fib		fibe		fir		
dim		dime				
pic		pie				
lop		lope	load	low		loud
can	cone	coon	coin	cow		coy
mug						
gut	guy					

INTEREST INVENTORY

1. The things I like best at school are _____.
2. The things I like least at school are _____.
3. The things I would like to learn more about at school are _____

_____.
4. The things I like to do best when I get home are _____

_____.
5. The things I like to do least when I get home are _____

_____.
6. I like to read about _____.
7. I like to see movies and TV programs about _____

_____.
8. I like to take trips to _____.
9. When I grow up I want to be _____.
10. I like to collect _____.
11. My favorite science activity is _____.
12. My favorite music activity is _____.
13. My favorite art activity is _____.
14. My favorite social studies activity is _____.

_____ _____

Name Date

B. MASTERY LEARNING

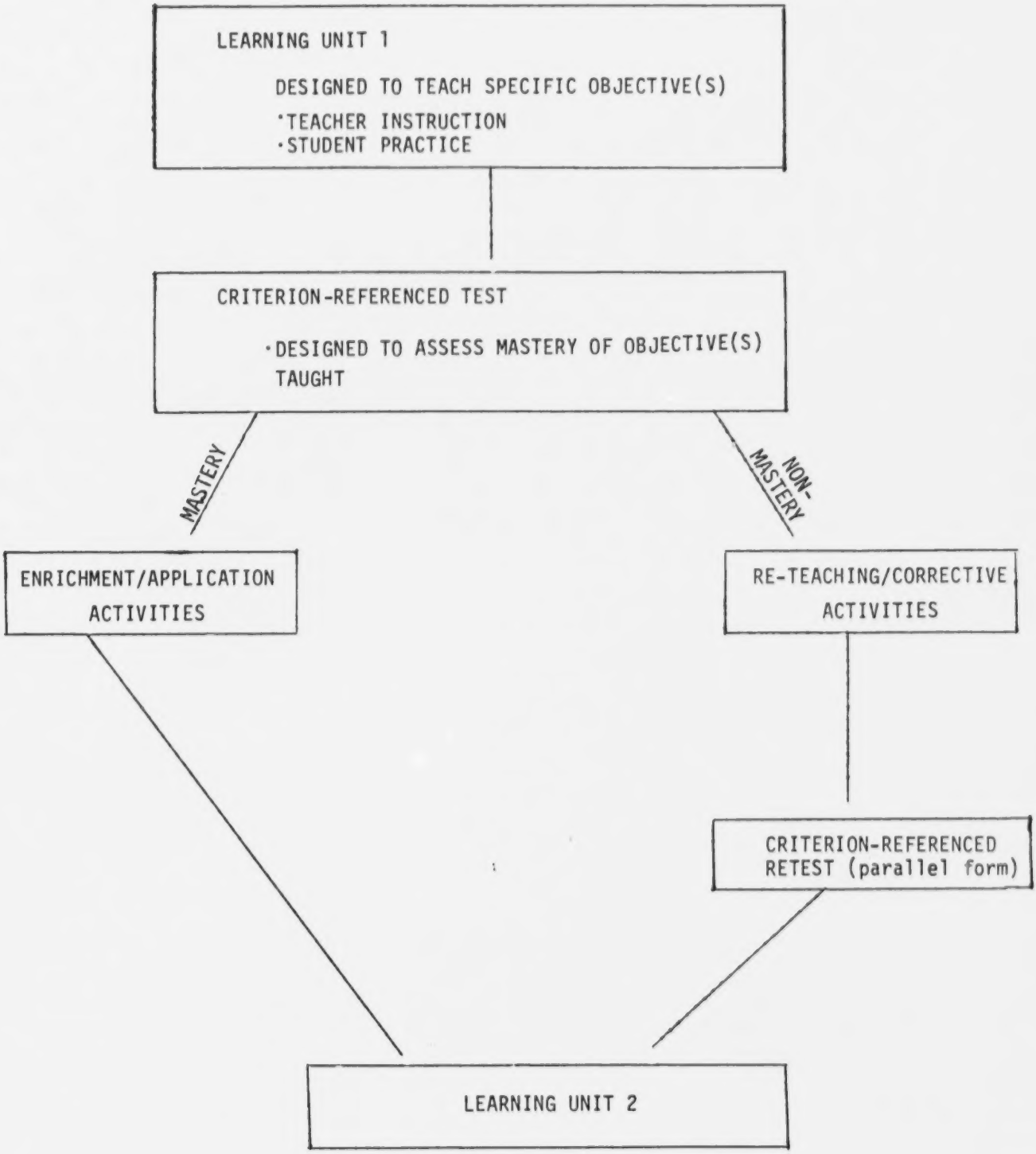
Approximately 15 years ago, educators first embraced the philosophy and practices that were eventually to be known as mastery learning. Almost every student could learn, the mastery learning proponents contended, if "instruction were approached systematically, if students were helped when and where they had learning difficulties, if they were given sufficient time to achieve mastery, and if there were some clear criterion of what constituted mastery" (Bloom, 1974).

This formal definition of mastery learning differs from the more generalized definition used by the Center for the Study of Reading Program Administration. Those researchers seemed to be referring to testing for mastery once a student has demonstrated an ability to use a skill at an independent level. If the mastery test indicates that the student has mastered the skill being taught, the teacher should begin instruction in the next skill to be taught. If the mastery testing indicates that the student needs further practice, the teacher should continue to provide additional skill practice.

To implement the latter definition of mastery learning would require little additional effort since most Chapter 1 personnel are checking for mastery and either moving on to another skill or providing extra practice on the unmastered skill.

However, to implement the formal model of mastery learning would take quite a bit of staff training as well as a systematic approach in instruction in which the entire instructional staff would be involved.

A MODEL OF MASTERY
LEARNING FOR
WHOLE-GROUP INSTRUCTION



TEACHING A MASTERY LEARNING UNIT

Mastery learning instruction involves both group instruction and individualized instruction. The initial instruction is always whole group instruction, that is, the teacher begins the first activity with all members of the class. What follows is a description of mastery learning instruction based on mastery learning theory, observations of field test teachers, and the research literature of effective teaching situations (Naron, TAC).

Phase 1: Teach--Using Group Instruction

Teacher-Directed Activities

The first phase of a mastery learning unit is a "Teacher-Directed Activity." This means that the teacher engages in constant interaction with as many members of the class as possible and may involve the students in numerous group responses. At this point, the teacher seeks to elicit paraphrases, inferences, and brief summaries of what he/she has just said or what the student has just read.

Guided Practice

Each unit should include many student exercises. Guided practice essentially means checking to see that the students understand the instructions for the exercise, the individual problems, and the vocabulary. As in teacher-directed instruction, the teacher should be in constant interaction with the students. There are three steps to guided practice: (1) clarifying the instruction, (2) doing the first few problems as a group activity, and (3) checking individuals for errors.

1. Clarifying the Instruction. This process may begin by the teacher's asking student B to read the instructions and asking student C to paraphrase them, or asking a series of students what each will do. Then the teacher may ask the students as a group if they understand what to do. If any of them does not, students who do understand may explain the instructions to those who do not. Alternatively, the teacher may explain the instructions in different words or simply by completing the first practice items as a class activity.

2. Doing the First Few Practice Items as a Group Activity. The teacher may ask one student to read and do the first one or two items in the exercise and another student to check the first answers. If the two students are puzzled or get the answers wrong, other students or the teacher may explain. If the whole class seems puzzled, the teacher may review the concept or skill and discuss additional examples before returning to the exercise instructions and problems. In this way, the teacher prevents failure and misunderstanding for the whole class.

3. Checking Individuals for Errors. While the students are doing the practice exercises, the teacher may systematically circulate among the students, checking briefly to see that individual students are doing the exercise problems correctly and understand the vocabulary. Students who seem to have difficulties regularly may be given special attention at this time. The purpose of guided practice is to correct errors to prevent failure. If students are allowed to complete an activity that they do not understand causing them to make numerous and repeated errors, they may feel some degree of anger, frustration, and ignorance. If on the other hand, the teacher corrects early errors, students are likely to feel self-confident, trusting, and eager to participate in the next activity. Guided practice is one way to promote positive self-concepts among the students and to build success into classroom instruction.

Phase II: Test--Using Formative Test Procedures

The first form of the criterion-referenced test (formative test) of the unit is the first test in the teach, test, reteach, retest cycle. Feedback from this test is designed to tell both the teacher and the student whether the student has mastered the concept/skill being taught in the unit. If the student does not reach mastery on this formative test, no stigma is attached. Nonmastery students have a second chance to learn the concept and demonstrate mastery.

Phase III: Reteach--Providing Appropriate Instruction after the Formative Test

Reteaching Nonmastery Students

Additional activities should be assigned to students to teach the skill or concept in the unit in a way that is new or different from the initial instruction. In order to truly have a second chance to learn, the student must engage in learning the skill or concept in a different learning modality or using alternative cognitive processes. If the initial instruction was primarily visual, the corrective activity might be manipulative. If a deductive approach was used initially, the corrective might use an inductive approach. In this way, the student will gain a new prespective on the task.

Extending the Concept for Mastery Students

Activities for enrichment and application should be assigned to mastery students. They should be engaged in activities that integrate the skill they just mastered with previously mastered skills.

Phase IV: Retest--Giving the Second Formative Test To Nonmastery Students

A second form of the first criterion-referenced test is used as the final test in the teach, test, reteach, retest cycle of every unit. This test should be parallel in structure and format to the first formative test given in the unit. Only nonmastery students should take this test, in order to indicate mastery after having completed the reteaching activities.

C. HOLISTIC READING INSTRUCTION

The view of reading as a holistic process has been described in an earlier section. Basically, this viewpoint proposes that the reading process is an entity in itself and not just the sum of various decoding and comprehension skills (Spiegel, 1974). Reading researchers taking this stand argue that teaching reading as the accumulation of isolated skills (especially to remedial readers) usually involves more drills in the same reading skills which students had little success with in the first place.

Remediation, using a holistic reading approach, would have to shift gears. Practices, such as drill with flash cards and memorization of lists of isolated words, would be replaced by work with word phrases and lessons in the use of contextual clues. There would be a great deal of reading to the child and by the child to help familiarize him with grammatical patterns, thereby helping him to accurately anticipate words and ideas.

Another change in remedial reading would be the materials used. The child would be less involved with worksheets that isolate phonetic skills and more involved with books themselves. The books used would have rich and varied language in order to help the child expand his experiences.

The technique of having chilren anticipate correct word meanings by using linguistic as well as phonological clues would be basic to a holistic remedial reading program. They would be encouraged to guess words and meanings and to accept or reject their guesses. Prereading activities which focus the readers' attention on important ideas, key words, and other clues to meaning would be used as a postreading activity to check the child's comprehension.

The holistic process can be fully embraced as a total reading program or its

most attractive components can be blended with a subskills approach. As mentioned before, the combination of holistic strategies with a diagnostic-prescriptive approach seems to be very effective. To combine the two approaches, emphasis on integrating the subskills by planning activities that synthesize the various skills previously taught in isolation, would be required. Children would need numerous opportunities during the week to practice "putting the skills together." Also, the nature of reading materials would need to be considered. Books would need to contain fully formed language and interesting stories that have literary or informational value. Moreover, young readers should be given more practice in anticipating words using important clues before they begin to decode them.

One final step to blend in holistic experiences into a Chapter 1 diagnostic-prescriptive approach would be coordination. Regular classroom teachers would need to be aware that the Chapter 1 reading teacher was allocating more time to the integration of reading skills. Through coordination, the classroom teacher could forward to the Chapter 1 teacher some ideas from the "extension" or "enrichment" part of the reading lesson that the children ordinarily would not complete in the regular classroom.

By facilitating efficient reading processing in addition to skill development, holistic reading strategies can provide supplementary experiences and alternative practices for students who are having difficulty in a traditional skills program.

READING PROBLEMS

For the purpose of this handbook, the reading problems of young children will be dealt with as observable difficulties in reading (symptoms) rather than the source of the difficulties. Many times no definite way of proving that one specific area is the exact reason for a student's problem. Difficulties in reading may be symptomatic of a wide range of causative factors, however, it is immaterial whether the causes preceded the reading failure, accompained it, or were a result of the failure. The source or cause of the reading problem, whether it be intellectual potential, a neurological disorder, emotional instability, malnutrition, a visual or auditory impairment, a glandular defect, or frequent illness, should be identified, if possible, and treated so that its impact will be reduced.

The difficulties or symptoms that young students display in their efforts to process and use reading skills are manifested daily during reading instruction. According to Dr. Barbara Swaby, the most characteristic problems of these young readers are 1) failure to learn the skills, 2) learning some skills in isolation but not transferring them in actual reading, and 3) seemingly learning the skills one day and forgetting them a few days later.

There are reasons why children do not find success in applying reading skills. One reason lies in the pacing of the basal text. It is written for children with average ability in learning and retianing several skills which are taught at the same time. Another reason lies in the lack of conceptual foundation for skills. Many remedial readers learn skills by rote, but have little real understanding of how the skills work.

Too many times young children do not have ample opportunity to apply and to integrate new skills to daily reading experiences. After classroom reading instruction, remedial readers have little or no follow-up practice on these skills.

Finally, another reason that remedial readers continue to have problems is that their participation in special programs does not give them the right kind of assistance. Often students receive the same content taught using the same strategies that failed in initial instruction instead of the same content in different and more effective ways.

LEARNING STYLES

Although the factors causing reading problems may be difficult or impossible to identify or to treat adequately, Chapter 1 teachers need to be aware of how a student learns and how to tailor reading instruction to accommodate various learning styles. Students seem to learn more easily if initial instruction is planned to accentuate their strengths and later instruction geared to build up their weak areas.

Students all have their unique means of processing information. Most researchers agree that information should be presented in a mode that matches students' learning styles. Instructional methods and materials can be varied so that students would have opportunities to approach learning through their strengths. Two views of identifying the learning style of children are currently prevalent: (1) modality preference, and (2) brain hemisphericity preference.

Modality preference refers to a mode that a student tends to use to first process new information. There are three sensory channels, or modalities, through which a student processes information: visual, auditory, or kinesthetic/tactile. Children can make use of all of the modalities when learning, but tend to rely on one or two most of the time. Some young readers depend on sight and inward visualization to comprehend a concept. Auditory learners rely on hearing to learn and can respond to material presented without visual aids. A need to touch, to have manipulative devices, and to write down information is characteristic of the kinesthetic learner. Suggestions are given in the strategies section of the handbook that will assist teachers in reinforcing students' weaker modalities. It is important to present instruction using a varied array of techniques that tap the different modalities.

Another way of determining learning styles is left-brained/right-brained preference of the learner. The dominant hemisphere of the brain is the stronger of the two and the one activated for most tasks. Children use both hemispheres of the brain, and they generally have a balance between the hemispheres, with each taking control of the tasks it is best at handling.

To summarize the statements of several researchers, the right hemisphere of the average human brain appears to process information whole-to-part, intuitively, randomly, visually, concretely, and spatially. Music, shape and patterns, art, mathematical computation, spatial relationships, and feelings and emotions are all strengths of a right-brained child. The left hemisphere of the brain appears to preceive details (part-to-whole), to analyze and sequence events and symbols, to have a strong sense of time, to think logically and abstractly, and to possess a good vocabulary. Handwriting, symbols, language, reading, phonics, listening, following directions, and talking and reciting are skills that a left-brained child displays.

The skills that are most emphasized in reading instruction are those that facilitate left-brained children. Proponents of the brain dominance view of learning styles feel that strategies which present reading instruction using the modes that are biased toward the right and left hemisphere need to be rotated frequently (see Learning Style Strategies). Whenever possible, materials should be approached verbally, visually, and physically.

There are other implications for Chapter 1 instruction in reading:

1. All materials should be presented as a whole and as parts of the whole.

2. Less material should be covered, permitting students to approach concepts using as many modalities as possible.

3. New ideas should be explored by students, and thinking games should be encouraged.

4. Extension activities in reading should include informal conversations, rhythmic and physical interpretation, and visual expression.

5. Ideas that build new associations and holistic processing should be a part of every day's class activities.

6. Highly structured verbal sequencing activities should be supplemented with unstructured activities.

7. The skills of visualizing should be taught.

8. The sequencing of ideas across both time and space, whenever possible, would stimulate each hemisphere of the brain in learning new concepts.

9. Literature should be chosen as a source for reading instruction.

Many instruments are available to Chapter 1 teachers who are interested in assessing students' strengths in the area of learning styles. The following pages contain tests of learning modality strengths and an informal battery of screening activities (Vitale, 1982) indicating left-brain or right-brain preference.

TESTS OF LEARNING MODALITY STRENGTHS

Swassing-Barbe Modality Index
Zaner-Bloser, Inc.
612 North Park Street
Columbus, Ohio 43215

Mills Learning Methods Test
P. O. Box 597
Black Mountain, North Carolina 28711

Illinois Test of Psycholinguistic Abilities
University of Illinois Press
54 East Tregory Drive
Box 5081, Station A
Champaign, Illinois 61820

Detroit Test of Learning Aptitudes
Bobbs-Merrill, Inc.
4300 West 62 Street
Indianapolis, Indiana 46706

Learning Style Inventory
Educational Consultants
246 Hedge Lane
Hewlett Harbor, New York 11557

VITALE HEMISPHERIC DOMINANCE SCREENING

EYE DOMINANCE

The dominant eye is the stronger eye. It usually is opposite the dominant hemisphere. That is, if the child demonstrates a dominant left eye, it indicates a dominant right hemisphere. If he demonstrates a dominant right eye, it indicates a dominant left hemisphere.

The child may use one eye when tested with his eyes open and the other when tested with his eyes closed. In this case, the eye preference with the eyes closed indicates the hemispheric dominance, while the eye preference with the eyes open may indicate the motor dominance.

DIRECTIONS:

1. Use any round tube the child can look through (plastic or paper). Stand directly in front of the child.
2. Hold the tube with both hands. If you hold it with only one hand, the young child will tend to reach out to the nearest hand.
3. Have the child stand with his feet directly under his shoulders. If the feet are alinged with the shoulders, the body is in complete balance and you will get more accurate results.
4. Say to the child, "I want you to reach out and take this tube with one hand and look through it with one eye".
5. Say to the child, "Now, close your eyes, reach out, and put the tube to the eye that is more comfortable".

It is important that you test the child with his eyes open and with his eyes closed. Do not administer these one after another, the child usually will use the same hand if you do not provide time between the two tests.

HAND DOMINANCE

As stated previously, the right-brain controls the left side of the body and the left-brain controls the right side of the body. Knowing this, we can observe which hand the child uses more often and conclude which hemisphere is dominant. Left-handers are almost always right-brained. Right-handers may be either right or left-brained. Many natural left-handers have become right-handed from pressure of adults or the right-handed environment.

Then asking the child to do the following tasks, note the hand he uses for each one. If he changes hands from one task to another or starts a task and switches hands, he is demonstrating one of the following:

a. lack of dominance--a sign of immaturity;

b. mixed dominance--indicates a cross-dominant pattenn (dominant right eye, dominant left hand);

c. ambidexterity--indicates the ability to use both hemispheres equally well; or

d. alternating dominance--indicates the child is alternating hemispheres (Jumping back and forth without control).

DIRECTIONS:

1. Ask the child to write his name, draw a shape, or copy a math problem.

2. Have the child throw a ball or bean bag.

3. Observe the child eating or ask him which hand he uses when he eats.

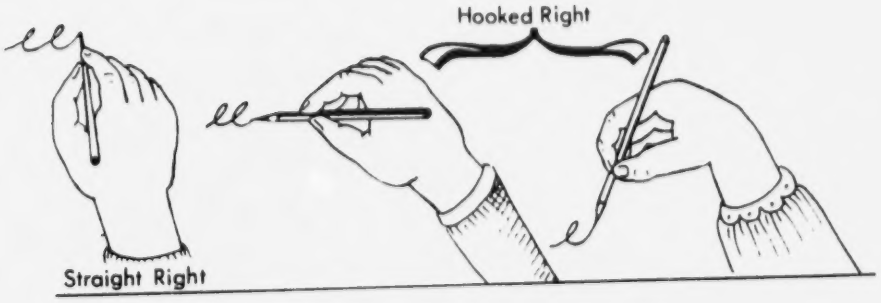
4. Have the child close his eyes and pick up several objects that have been placed in front of him.

HAND POSITION

Since a right-handed child may be either left- or right-brained, we need a way to look at the right-handed child that is more discriminatory. Recent research has indicated that the position in which a child holds his pencil when writing may indicate a hemispheric preference. If a right-handed child holds his pencil in a straight position with the wrist straight and the pencil aimed toward the shoulder, the left hemisphere is probably dominant. If a right-hander rotates his hand or aims the pencil at a right angle to his body, he is probably right-hemispheric.

DIRECTIONS:

1. Place a paper and pencil at the child's midline (the center of his body).
2. Ask the child to write his name.
3. Compare his hand position to those in the drawings below.



MUSCLE TESTING

Muscle testing is a way of measuring the relative strength of the muscles as they relate to hemispheric dominance rather than muscular development. Test both sides of the body and compare their strength. The stronger side usually is opposite the dominant hemisphere.

If both sides are strong, the child may be using both hemispheres selectively in relation to the task.

If you are unable to determine a stronger side or if both sides are weak, have the child do another task and retest. If you are unable to determine a dominance, he may have mixed dominance or he may be alternating from one hemisphere to the other.

DIRECTIONS:

1. Place the child directly in front of you with his head straight.
2. Put his feet about four inches apart or directly beneath his shoulders so that his body is balanced.
3. Have him close his eyes.
4. Position one arm at a 90-degree angle from his body, or ectend straight out from the shoulder.
5. Put two fingers on the wrist of the extended arm, placing your other hand on the opposite shoulder.
6. Explain to the child, "I'm going to try to push your arm down. Don't let me".
7. Look for a locking of the muscle or a definite demonstration of strength.

EYE MOVEMENTS

A number of research studies have indicated a relationship between habitual eye movements and hemispheric dominance. When one hemisphere is stimulated or activated, the eyes turn toward the opposite side of the body. This is another example of the control of one side of the body by the opposite hemisphere. Thus, if the left hemisphere is working, the eyes will turn right. If the right hemisphere is working, the eyes will turn left. Under stress, the eye movements appear more reliable. Stress usually causes the child to activate the dominant hemisphere rather than the appropriate one.

DIRECTIONS:

1. Stand face-to-face with the child, making sure that you have eye contact.
2. Ask the child a series of questions requiring both oral and spatial answers.
3. Watch the child's eyes to see which way they turn when you first ask the questions.

   a. What did you have for dinner last night?

   b. What does happy mean?

   c. Where is your bed in your room?

   d. How do you spell your name?

   e. What is the answer to two plus three? (Use a problem appropriate to the child's level.)

Observation of eye movements can be used to identify the child's primary learning modality. Since the auditory center is in the left hemisphere, movement of the eyes to the right suggests an auditory learner. Eye movements to the left suggest the child is a visual learner and right-brained.

Some children move their eyes up toward the top of their head rather than right or left. These children seem to be haptic learners and often have no real hemispheric preference. Haptic learners learn through body movement and tactile information. They learn through experience.

BODY SYMMETRY

The side of the body that is the larger, higher, or fuller usually is opposite the dominant hemisphere. Screening using body symmetry can indicate dominance. However, if your observations appear confusing, the child may have a mixed motor dominance--that is, a dominant right hand but a dominant left foot. When this occurs, processing motor information and accurately accomplishing motor tasks can be confusing and difficult for the child.

DIRECTIONS:

1. Ask the child to remove his shoes and socks. Place his heels against a wall. Note which foot is the longer.
2. Look at the child's ears to discover which is the larger and higher.
3. Ask the child to smile. Watch to see which side of the mouth goes the higher.
4. Hold a piece of paper down the middle of the child's face so that you can see both sides. One side will be fuller; one eye may be higher and one side will appear happier.

HEMISPHERIC DOMINANCE SCREENING

TEST	RIGHT DOMINANCE	LEFT DOMINANCE
1. Eye Dominance		
Open	L	R
Closed	L	R
2. Hand Dominance	L	R
3. Hand Position	Hooked	Straight
4. Muscle Testing	L Stronger	R Stronger
5. Body Symmetry	L Larger or Higher	R Larger or Higher
6. Eye Movements	L - Visual	R - Auditory

SCREENING: SAMPLE, Boy - 8 Years Old

1. Eye Dominance

   eyes open--right eye

   eyes closed--right eye

2. Hand Dominance--right hand

3. Hand Position--straight

4. Muscle Testing--right arm stronger but left arm showed strength

5. Body Symmetry--sides seems equally full

6. Eye Movements--eyes turn right and left

INTERPRETATION:

The child has a dominant left hemisphere, but uses the right hemisphere almost as often. He learns by seeing and hearing. Because of his age, he will still need to experience many things for optimal learning.

EFFECTIVE IDEAS AND STRATEGIES

FOR

YOUNG READERS

DIAGNOSTIC-PRESCRIPTIVE

LEARNING ACTIVITY

IMPLEMENTATION

DIAGNOSTIC-PRESCRIPTIVE APPROACH

Ms. Foret has 12 students in her class. These students are organized in groups, but work in different skill and interest groups and individually, as necessary, to achieve predetermined objectives. The groups are flexible; their composition changes as needs are diagnosed. Ms. Foret uses various diagnostic procedures, such as informal reading inventories, observation, work sheets, criterion-referenced tests and results of the classroom teacher's diagnosis. Ms. Foret is aware of the state and local continuum of reading skills and has her materials cross-referenced based on codes that follow that continuum. There are various approaches that Ms. Foret uses with her groups, such as language experience and individualized reading to better meet the students' needs. She provides direct instruction in reading for every student each day, either in groups or in a one-to-one situation. As Ms. Foret works with one group of student, however, others in the class are involved in activities designed to develop their individual skill needs.

On one particular day, Ms. Foret was working with three students using a language experience approach to express their ideas regarding a recent flood in their neighborhood. Several other students were involved in recreational reading. Two boys were at the listening center working on the skills of following oral directions and locating details in the selection. Other students were in the skills center working with activities designed to strengthen their dictionary skills. Two students were working together using various activities to improve their sight word vocabulary.

In this classroom, a variety of materials and approaches are used in order to provide prescriptive instruction. Ms. Foret feels that the additional time

required to plan for such instruction is well spent. She feel that her students are more involved with their learning, since they know why they are expected to do the various assignments and can become more self-directed during the school day.

IMPLEMENTATION OF A MASTERY LEARNING UNIT

MASTERY LEARNING
MODEL

There are several published series of mastery learning units covering the required reading skills for students in kindergarten through third grade. The units are organized to follow the mastery learning model.

Learning Unit
1. Teacher Instruction
2. Student Practice

1. Teacher activities include direct oral activities that introduce, develop, and/or review the skill.

2. Student activities provide practice and retirement.

3. CRT to Assess Mastery

3. Formative Test assesses student's level of mastery

Mastery

4. Enrichment Application

4. Enrichment activities are independent activities given to students as a reward for mastering the skill and for practice in applying the skill.

Non-mastery

5. Reteaching

5. Additional activities are given to students with direct instruction from teacher.

6. CRT to Assess Mastery

6. A CRT is given to retest those students who did not master the formative test.

Learning unit
new skill

SCHEDULE FOR UNIT OF INSTRUCTION

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Teacher Instruction Student Activity Day 1	Teacher Instruction Student Activity Day 2	Teacher Instruction Student Activity Day 3	Teacher Instruction Student Activity *Day 4	Formative Test Day 5

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Mastery Students Enrichment/Application Activities Non-mastery Students Teacher Direct Additional Activities *Day 6	Mastery Students Enrichment/Application Activities Non-mastery Students Retest Day 7	New Unit		

*The number of days spent in direct instruction may vary.

IMPLEMENTATION SUGGESTIONS
FOR A
MASTERY LEARNING UNIT

Reteaching nonmastery students

Students who fail the Formative Test are not homogeneously "failures." Six different reasons for failure seem to arise, and the various types may be treated differently during the Additional Activity instruction.

- Some students fail because they were absent for some critical part of the instruction.
- Others fail because they were "absent-minded" or not paying attention when they should have been attending to the instructions.
- Some students may "fail" because they did not understand the instructions.
- Occasionally, good students who are usually well-prepared may fail for idiosyncratic reasons (e.g., they did not feel well on the day of the test; they had an argument with someone).
- Some students seem to work at a slower pace and therefore need more time and practice.
- Some students simply did not understand the concept or skill.

Students in the first five categories may be able to do the Additional Activity by themselves or with the assistance of a tutor. This leaves the teacher free to give direct help to the last category of students who need assistance the most--those who did not understand the concept or skill.

Providing Extensions for Mastery Students

Students who master the first formative test should engage in activities which are extensions of the skills taught in the unit. This may take the form of an application to another content area (e.g., applying outlining skills to a science chapter), an application in the form of a "fun" activity (e.g., completing a crossword puzzle), or an application in a different modality (e.g., listening to a story on tape and determining the main idea). Peer tutoring is also an extension of the skill or

concept. Mastery students may also be assigned to do Sustained Silent Reading.

Correcting Student Work

Another way to build success into classroom instruction is to correct each activity before going to the next. The essence of mastery learning is providing feedback and correcting errors. Correcting can be done in an in-class activity with students correcting their own papers.

Errors should be circled with a colored pencil or pen. Then, the student should write the correct answer in the book next to any incorrect answer. Before determining that an answer is in fact incorrect, the teacher should be thoroughly familiar with the answers given in the answer key. There is often a broad range of answers for comprehension questions--especially at upper grades.

Pacing

If low achieving students continue to work at a slow rate, they will never catch up. For them, it is necessary to accelerate the rate of learning by encouraging them to work at an ever-increasing pace, by assigning homework (in addition to the work during the regular class period), and by asking students to work at a level that is demanding and challenging.

Checking for Understanding

Teachers may use one of three patterns for checking for understanding after students complete skill activities. One pattern is to call on each student systematically, by seating arrangement, with variations in the pattern. This is an effective method because it assures that each student will get an opportunity to participate. At the same time, this pattern does not give much expression to the student who is just bursting to answer a given question but who may be out of turn.

Other teachers prefer a second pattern: they like to call on a variety of students to participate each time. What should be avoided is calling on only the eager students most of the time because this practice is contrary to mastery

learning's emphasis on providing feedback on errors to as many students as possible.

A third pattern of responding is group response. This happens quite spontaneously in mastery learning classrooms, and it should be encouraged. It allows everyone to participate in a minimum amount of time, and it gives shy students an opportunity to speak and practice what they might have difficulty saying directly by themselves. The caution here is to control the level of sound and to make certain that the students who respond are widely distributed and not just a few students who repeatedly answer for the whole class.

CHORAL READING

Choral reading is not an activity reserved for just the most proficient of readers. Poor readers as well as shy ones can use the corrections in the whole group format. Choral reading can and should be used at various instructional levels and for a variety of goals. The reading ability of the participants simply determines the materials which may be used successfully. Choral reading can motivate children to read from chart paper on which poems or limericks have been printed. Listed below are other values of choral reading.

1. It is a good technique for getting all children to participate.
2. It can be a means of motivating children to want to read. The shy child or the poor reader is not likely to experience failure or frustration in this kind of group reading experience.
3. It provides an opportunity to teach good pronunciation and reading with expression.
4. It permits the use of different materials for emphasizing different objectives such as phonic analysis, profiting from punctuation, and proper phrasing.
5. It can be a creative experience since children can suggest different ways a poem can be interpreted.
6. It helps develop an appreciation for fine literature or poetry.

Choral reading can be initiated by using material children already know. For instance, nursery rhymes or poems with a definite rhythm are good choices for choral reading. Later, familiar and longer poems can be added to the children's repetoire.

There are several ways to divide a selection into parts and assign the parts

HOLISTIC READING STRATEGIES

to individuals or groups of children (Harris, 1975). Once the rhythm and tempo of a selection are understood, the teacher would choose one of the following methods.

a. Refrain. If poems have a chorus, either the teacher or a particular group can recite the verses, with the rest of the class reading the chorus. This is a good way to begin choral reading.

b. Dialogue. Poems with much dialogue are appropriate for two-part casting. Alternate responses can be made between boys and girls or between high and low voices.

c. Line-a-child or line-a-choir. This method uses three or more individuals or groups in rhythmic response. Some lines may also be spoken in unison by all participants.

d. Cumulative. When a building effect is desirable, this form of choral reading is appropriate. When a group "comes in" for its part, the group continues reading the poem while other groups join them. There is more difficulty with this form of choral reading.

e. Unison. This is the most difficult kind of choral reading, even though it has the simplest structure. An entire group reads every line together. Monotonous reading can occur if the children are inexperienced and insufficient direction has been given by the teacher.

METHOD OF REPEATED READINGS

Jay Samuels (1979) advanced the idea of repeated readings for use in building reading fluency and for giving students an increased sense of confidence and motivation. The method consists of "rereading a short (50-200 words) meaningful passage several times until a satisfactory level of fluency is reached. Then the procedure is repeated with a new passage".

The strategy can be used with a group or a single student. The interests of the students should guide the teacher in the selection of reading material. Good choices for repeated readings are poetry, song lyrics, and folktales that have a definite rhyme, strong rhythm, and a compelling sequence.

Lauritzen (1982) has suggested a model of presenting repeated reading.

1. After a reading selection has been chosen, the teacher should first read the entire selection to the children. The children follow the text on a page, chart or chalkboard.

2. The children then echo read a line, a sentence, or a paragraph depending on the structure of the poem or story.

3. The teacher and children read the entire selection in unison.

4. Either individually, in pairs, or in small groups, children reread the selection as many times as they wish.

Using this method, primary children can read an entire poem or song fluently and errorlessly after practice. Perhaps a 15-minute practice a day for two weeks might be necessary to accomplish the goal.

Chomsky (1978) recommended using a tape recorder to play a story for a child not just once or twice, but repeatedly until the story was learned. Doing this enables a child to read in unison with the tape while a second tape recorder is taping the reading. The second tape is then played back by the child who listens for possible errors.

ASSISTED READING

Assisted reading (Hoskisson, 1974) is based on "the premise that initially a child needs to see the graphic shapes of words, hear them pronounced, and follow their patterning in sentences."

In the classroom, a tape recorder at a listening post allows children to listen to recorded stories while following the printed page with their eyes. Once a week each student has a "reading partner" who reads as the other listens and follows along in the book. The listener and reader roles are reversed on subsequent sessions.

Parents have a natural role in this process as they read to their children who follow the lines of print. With a preschool child, the parent reads to the child three or four times a week. The parent during the reading of the book has the child repeat some sentences or words after him. Children in the primary grades could spend 15 to 20 minutes three to five times a week reading with their parents. Parents could hear their children read at their natural pace and give corrections only when requested.

LANGUAGE EXPERIENCE APPROACH

Dictated stories, the core of the Language Experience Approach, provide students with the opportunity to learn to read much as they learn to talk. The procedure described below focuses on an individual child, but it would be followed similarly for a group story.

1. Set the tone. Start conversation with child about some experience either personal or motivated.

2. Suggest topics. Mention a topic for the story if the child does not have something specific to relate.

3. Let the child talk about the topic. Let him talk until he has about exhausted his supply of thoughts about the subject.

4. Suggest recording. "Let's write down some of the things you've been telling me."

5. Begin the dictation. "What would you like to call your story?" This enables the child to focus on a main idea; then he can elaborate on that theme. This is the initial stage of helping a child to "stick to the subject."

   Be careful to note that he is watching while you write. Point out that letters being with capital letters at beginning of sentence and that certain words begin with small letters and some with capital letters (names of people, places, or things).

6. Let the child generate a full sentence about the topic before writing what he says.

   This is necessary since he may change thoughts in mid-stream. It is also important to let the child generate the sentence. Leading questions may be asked of the child but the story should be in his own words and in his own grammatical and speech patterns.

7. Say each word aloud as you write. Remind the child to watch as you write. He needs to observe you as you read and point to each word so he sees that it is his speech that has been written and read.

8. Read the story. Read smoothly and expressively, but try to point to each word as you read.

9. Re-read the story. Let the child read along with you as you point to the word. Sweep your hand from left to right.

10. Offer to let the child read as much of the story by himself as he can.

    Assure him you will help him with words he cannot recall.

11. Ask the child to tell you his "favorite word" in the story.

    After he has told you his favorite word, ask him if he can find it in the story. Underline the word.

12. Write the word on an index card. It will be for him to keep for a word band and to share with his parents.

13. Suggest that the child illustrate his story. The illustration is an important phase of the story because it will serve as an aid in helping the child to recall the story later.

14. Suggest to a child that he share his story with a friend.

15. Put the story on a chart for the class to view.

16. Follow-up the language experience the next day. Review the title of story and the favorite word. Underline the word. Help the child re-read the story. Reproduce the story so the child may have a copy.

Extension Activities:
Individual Word Banks
Word Walls
Games to increase vocabulary
Cut up story, sentence by sentence, and have child reconstruct story.
Cut sentences into individual words and have child reconstruct sentence.

NEUROLOGICAL IMPRESS METHOD

The Neurological Impress strategy is especially suitable for remedial readers by helping them in reading fluency and by modeling reading for them.

This strategy, which can also be called Impress Method, is a "unison reading technique in which the teacher and the student read aloud at the same time" (Hollingsworth, 1983). The book is held by both the student (one hand) and the teacher. The student moves the index finder of his free hand below the words as they are read. The teacher is positioned slightly behind the student and on the right or left side. During the session, no direct instruction is given and no comprehension questions are asked. The student can make any comment about the pages that were read. The recommended time for each session is 15 minutes.

Alternatives to this procedure of Neurological Impress include using published read-along tapes for individual students and echo reading for small groups. In echo reading, the teacher reads while the pupils listen and follow the printed words in the story. After students have listened to a part of the story, they repeat that part in unison, trying to imitate the inflection and phrasing of the teacher.

SUSTAINED SILENT READING (SSR)

Sustained silent reading (SSR) should be an integral part of the program. Its emphasis is upon children's comprehending and using books. The concept was formally labeled by Lyman C. Hunt, Jr., University of Vermont, who views the purpose of reading instruction as developing in children the ability to sustain themselves without interruption in silent reading for periods of half an hour or more.

In SSR, children select a book that they will read, or try to read, for 30 minutes or less if they are kindergarten age. While the children read, the teacher opens a book, preferably an adult book, and reads it silently. If the teacher does not read, the children will think it's all right for them not to read. If the teacher answers questions, the children will think it's all right to talk. But if the teacher reads and ignores everything else, the children will read silently until the timer rings.

For kindergarten children, the teacher puts 50 to 60 children's picture books in a pile in the middle of the children who are sitting on the floor. The teacher reaches in, takes one book from the pile, opens it, and reads a page or two orally. Then the teacher comments and puts the book back into the pile. The teacher takes another book, comments about its title and its author, reads a page or two, and puts the book back into the pile. This introduction may take 20 to 40 minutes, and this kind of introduction is repeated many times. Then one day the teacher announces the sustained silent reading activity. The children are told that they're going to spend some time with a book, paying attention to only it, reading and rereading it while looking at it very carefully. It should be mentioned to children that they can look at the pictures and read the books without reading the words.

After allowing children a minute to select a book, the teacher should set a timer for 15 to 20 minutes.

There are other names that a sustained reading program can assume besides SSR. Drop everything and read (DEAR) is a well-known version of SSR and is Sustained Quiet Uninterrupted Individualized Reading Time (SQUIRT).

SQUIRT is a weekly 20 minute activity during which everyone in the school pauses to engage in silent reading. At the beginning of SQUIRT, the principal announces over the intercom, "This is a SQUIRT alert!" and the theme from "Close Encounters of the Third Kind" is played for three minutes. This musical prelude allows all persons in the school (including the janitorial staff), to discontinue their activities and prepare to get comfortable with their choice of reading material.

To close the activity, the musical theme is replayed for two minutes. This signals the end of SQUIRT, and regular school activities resume.

READING TO CHILDREN IN THE CLASSROOM

Reading to children should be a part of every Chapter 1 teacher's program for children. Children should hear a good book, a chapter of a book, or a poem read orally to them every day.

Parents can be enlisted to help in this program. Parents can be scheduled to come to the classroom, sit in the reading corner, and read to individual children or to as many as eight. Children can sign up to be read to if a parent arrives, and the children can determine what book they want the parent to read to them. This use of parents has one important advantage over parents' tutoring or teaching: the parent can be very irregular in his attendance and yet not damage the program (McCracken, 1972).

REQUEST PROCEDURE

Request is a strategy using questioning to help children think their way through reading material. This strategy is an acronym for "reciprocal questioning" (Manzo, 1968) in which the teacher and students ask each other questions about portions of a short selection the students have read. Students from kindergarten to college levels can participate in the procedure on a one-to-one basis with the teacher or in groups of no more than eight persons.

The Request Procedure should be implemented as follows:

1. The teacher and students both silently read the first sentence of the selection.

2. The teacher closes his or her book, and the students pose questions to the teacher. The teacher answers the questions and reinforces good questions.

3. The students turn their books over, and the teacher questions the students. The teacher should ask questions that extend student's thinking. Questions that require students to integrate information and that build upon prior questions are particulary good.

4. After repeating steps one through three for several paragraphs of the selection, the teacher should ask students to predict what will happen.

5. If children are unable to venture a guess, they should continue steps one, two, and three until another opportunity to predict outcomes arises.

6. The students then read the remainder of the story to see if predictions were correct.

The procedure can be used with kindergarten children or other nonreaders by modifying some of the steps. Pictures are used as a basis of questioning. The students question the teacher about aspects of the picture before the teacher asks his or her questions.

CHANTING OR MODELING

Chanting, or modeling as it is sometimes called, is a holistic activity that enables children to identify words and learn correct phrasing and expressions.

The teacher would first model the reading of a sentence, passage, from a textbook, or a poem, and the student or students would copy the reading. The amount that the teacher reads and the student rereads is often increased as students progress in their ability to read. After several chantings, the students often read the selection on their own. Children need to chant frequently, repetitively, and with expression.

PLAY READING

Play reading can be used as a strategy to extend students' comprehension and fluency and to build in them a more positive attitude toward reading.

All the children should have read the play for enjoyment and understanding before casting takes place. The teacher and children should discuss the roles and suitable casting for the play. Each child should then read through his or her own part until problems of word recognition are solved. The students should then practice reading their parts with one another. Then, if desired, a set for play can be arranged with a few pieces of furniture or props and students can walk through their lines. Finally, the children read the play for an audience.

STORYTELLING

Storytelling is similar to reading aloud to children and also helps develop children's listening skills, vocabulary, and interest in books (Nessel, 1985). However, storytelling has some advantages over reading aloud, namely: 1) increased eye contact, 2) interesting facial expressions and gestures, 3) more active use of children's imaginations, and 4) a higher level of listening comprehension.

One procedure, out of many different procedures, is presented for learning to tell a story.

1. Choose a short story that you really enjoy.
2. Read the story a few times until you are familiar with it.
3. Outline the structure of the story, making notes on the main events.
4. Without the book, visualize the story from beginning to end. Build upon the rich details that bring the characters to life.
5. Read the story aloud with expression and visualize the story again.
6. Close the book and practice telling the story.
7. Tape record the story as you practice telling it, and then make decisions about which parts need more work as you listen to the playback.
8. Tell the story a few more times until you feel comfortable with it.

There are a few additional tips that could make the storytelling more effective.

a. Use gestures that add to the story.

b. Use your voice to add mystery, drama, and comedy by changing inflections, etc.

c. Use simple props when they fit into the story.

d. Use pauses in the story to emphasize a point or to draw the audience to you.

e. Allow yourself a few moments before storytelling to "get into" the story, by perhaps turning your back to the audience before beginning.

f. Keep a storytelling notebook with copies of the stories that you tell.

g. Start with classic fairy tales, fables, and myths that have more structure and are appealing to young children.

PUPPETRY

The construction and use of puppets to dramatize reading selections can be very motivating to young readers who need to develop a better attitude toward reading and to integrate various reading skills. The construction of the puppets should be done by the students if they have the necessary ability and if the construction can be accomplished in a reasonable length of time.

Various kinds of puppets can be used by students, depending on the materials made available by the teacher and the story to be staged. (England, 1983). Below are examples of a range of easy-to-make puppets and an explanation for making them.

Ice Cream Spoon Puppet

1. Draw a face on a wooden spoon.
2. Cut a skirt, pants, shirt, etc., out of felt.
3. Glue to the front of spoon.
4. Add strips of yarn for hair.
5. Hold puppet at bottom of spoon to operate.

Paper Plate Face Mask Puppet

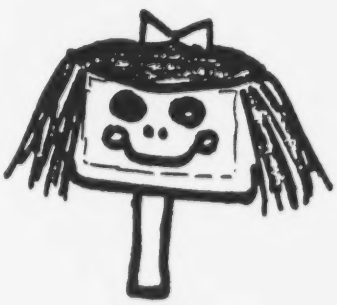
1. Draw a face (as large as the student) on the back of a paper plate.
2. Cut out two eye holes.
3. Glue a stick to the front of the paper plate.
4. Students hold sticks in hand and place puppets over their faces. Students look through the eye holes.

5. Plates that come with sections make interesting characters.

Bottle Brush Puppet - (for animals or characters)

1. Flatten the string strands of the bottle brush on one side.
2. Decide what features you could add to make the puppet look like the animal or character in your story.
3. Glue on felt eyes or plastic eyes.
4. Use magic marker for coloring the string for hair or animal fur.
5. Use felt or a fringe ball for nose, whiskers, etc., and finish facial features.
6. Student holds puppet by handle to manipulate puppet.

Meat Tray Puppet

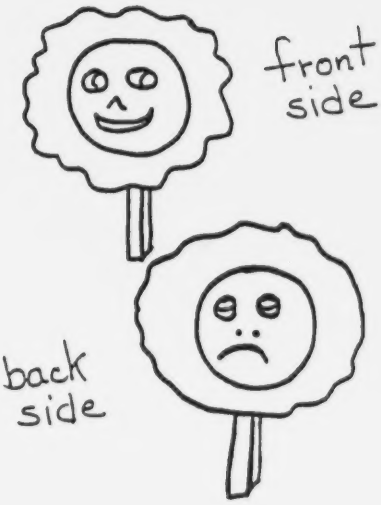


1. Cut out facial features from felt.
2. Glue onto foam meat tray.
3. Glue strands of yarn to the top and side edges for hair.
4. Attach a stick to the back.

Wooden Spoon Puppet

1. Trace a pattern of the spoon bowl on manilla tagboard. Cut out and glue to the front side of the spoon bowl.
2. Add pieces of felt and/or plastic eyes.
3. Glue yarn on for hair.
4. Add material aroung handle for clothes, or felt for animals.

Paper Bowl Puppets (Two-faced)



1. Use two paper bowls. Cut out a notch on each side of the rim on one of the bowls for the stick handle to fit in.
2. Glue the stick and two bowls together with the insides of the bowls facing each other.
3. Add facial features on one side (bottom of one bowl) for smiling or laughing.
4. Add facial features on the other side (bottom of other bowl) for crying or frowning.
5. Use happy face for happy parts of your story, and the sad face for the sad scenes.

Two-Headed Stick Puppet

1. Cut two 6" circles of felt out of different colored felt.
2. Make a hole in a styrofoam ball. Insert a ¼" dowel rod in ball. Glue.
3. Cut a hole in the center of the felt circles and slide it on the dowel.
4. Add a second ball on the other end of dowel.
5. Make a happy face on one ball and a sad face on other end, or different characters in a story.
6. Use the puppet to tell a story.

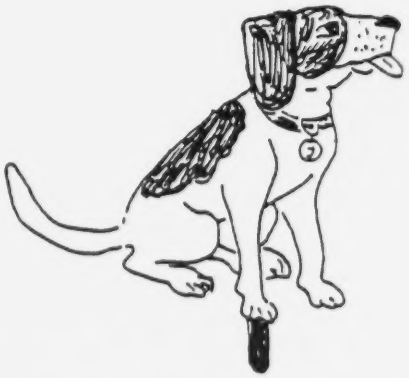
Large Face Puppets

Face puppets are excellent motivators for:

(a) Students who need to reread the story for extra practice. as each student reads, he/she places the correct face of

the character in the story over his/her face. (Enlarge character faces from basal readers or use commercially purchased ones. Make sure the eye space is large enough for the student to see through.)

Whole-Figure Stick Puppet

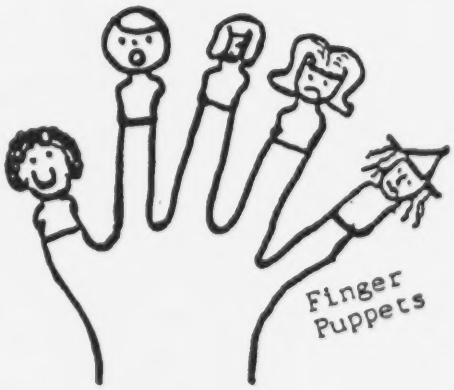


1. Cut out a person or animal from a workbook (magazine, catalog, or coloring book) or cut out all the characters from a xerox copy of a story in a basal reader.
2. Glue to oaktag.
3. Color with crayolas or magic markers (if not in color).
4. Cut out.
5. Glue stick to the back of the character.

Felt Head Puppet

1. Draw a pattern on oaktag or posterboard.
2. Trace two faces on felt, using the pattern.
3. Cut out and glue together, leaving a small space unglued at the bottom large enough for a pencil.
4. Cut out facial features from felt and glue on the face.
5. For handle, slide pencil in the opening at the bottom.

Finger Puppets



1. Collect durable plastic or cardborad cylinders or cap (tops from old markers, toothbrush plastic containers, etc.)
2. Draw or cut out character faces from old books.

3. Cover with clear contact paper or laminate the puppet face.

4. Secure the puppet face to a plastic cylinder.

Shadow Puppets

A shadow puppet is a shape that has been cut from paper and placed on an overhead projector which will reflect a shadow on a screen or wall. Teacher or student cuts characters, animals, houses, etc. from old workbooks or pages Xeroxed from a basal reader.

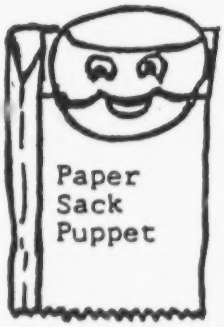
a. Each student in the reading group selects a character or item to tell about as he/she places the shadow puppet on the overhead projector.

b. Let students retell the story using the shadow puppets.

c. Students may enjoy giving a book report with the use of shadow puppets.

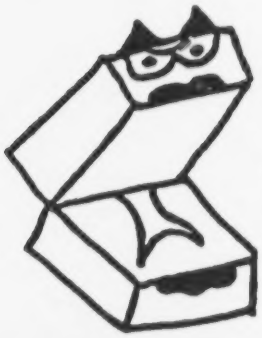
Paper Sack and Box Puppets

Paper sack puppets and puppets made from boxes are great for puppet show scripts written by students, based upon stories from the basal reader. Sack and box puppets are easy to construct and manipulate.



a. Glue the bottom half of the face on the sack under the flap (bottom of sack).

b. Glue the top half of the face on the flap (bottom of the sack).



Pudding or Jello Box Puppet

Cereal Box Puppet

READING CENTERS

The idea of reading centers in a Chapter 1 setting is neither new nor original. The main purpose of a reading center should be to encourage children to read by providing interesting books and recordings that are on the children's reading level. Additionally, the reading center could create positive attitudes toward reading by making materials available that would enrich the meaning of the stories the children had read.

Other centers could be constructed if Chapter 1 teachers felt that students needed additional exposure to concepts in content areas, e.g. science and social studies. If a student is forfeiting part of another subject to participate in a Chapter 1 reading activity, Chapter 1 personnel may feel a need to provide books and other materials that are correlated to the concepts as they are presented in the content classes.

On the following pages are areas that might be included in a Reading Center.

A. Free Reading

Objectives: a) creating positive attitudes toward reading

b) increasing vocabulary and fluency through reading practice

c) increasing comprehension

1. Story books (Library Books predictable and Read-Along Books with tapes) taped songs with words
2. Language Experience Stories
3. Poems on chart paper or on ruled student paper
4. Tape recorders--two (one to play tape, one to record child's voice as he reads or sings along)
5. Picture dictionary or primary dictionary
6. Work banks
7. Children's Magazines
8. Comic Books

B. Newspapers-Pictures

Objective: a) increasing comprehension

1. Cut pictures from newspapers that would be of interest to young readers. Rewrite the caption on a strip of paper and laminate the picture and the caption.

Comic Strips

Objectives: a) teaching sequence

b) giving an example of story telling in pictures

1. Comic Strips and envelopes
2. Tape recorder
3. Paper and pencil

The envelopes contain comic strips that have been cut apart and mixed up. Let the children take the pictures from the envelope and arrange them in order. Children can then either write their version of the story or "tell" it to a tape recorder.

C. Music

Objectives:

a) integrating reading skills

b) creating positive attitudes toward reading

1. Chart or paper with songs printed on it
2. Taped songs first with music and then spoken
3. Tape recorder

After a song is taught to children and written on a chart or notebook paper, tape the song. Right after the musical version of the song, tape a spoken version. Let children follow along (and sing it) with the printed song.

D. Art

Objectives:

a) expressing visual interpretation of stories

b) creating positive attitudes toward reading

c) integrating reading skills

1. Construction paper
2. Pencils or crayons
3. Scissors
4. Glue
5. Buttons, yarn, fabric scraps, etc.
6. Wallpaper samples

The supplies can be used for individual puppet making, book binding, or story illustration.

E. Writing

Objectives:

a) interpreting an author's ideas

b) creating new stories

c) creating positive attitudes toward reading

1. Paper
2. Journals
3. Pencils
4. Story starters
5. Pictures

Children can keep journals or write their own stories from pictures, story ideas, or short books.

INDEPENDENT READING

Young remedial readers need a chance to select and read books independently. Two assumptions that an independent reading program is based upon are 1) there will be an adequate quantity of books appealing to children with different interests, and 2) the books will have some sort of identification as to the difficulty of the book.

Many students reading below grade level choose books too difficult for them to read which does nothing to foster a positive attitude in them. To prevent this from happening, books could be color-coded to indicate their level of difficulty. For example, a red dot could indicate a preprimer book, a blue dot a primer level book and so on. Then a teacher could suggest that students choose a book that has an appropriate dot or dots that match the student's independent reading level (based on two unknown words per 100).

A MOTIVATIONAL INDEPENDENT

READING PROGRAM

This is an example of a supplementary reading program designed to involve parents along with the children.

BEE READERS*

1. Collect books on all levels (preprimer to third). Some can be storybooks, and others can be old reading texts.
2. Code the level of books and arrange them on five different shelves.
3. Begin the program at the end of the first six weeks by giving every interested student a card on which the completed books will be listed.
4. Students begin reading books on the first shelf by checking them out and taking them home to read. They would be expected to read through all the books appropriate to their levels.
5. A note signed by the parent is needed to show that the book was read. The title is then listed on the student's card.
6. Students are given a bee with their name on it and move it from mushroom to mushroom (there are six) and then to the hive, indicating that seven books have been read. Then a new bee is given to the student.
7. There is a bee party at the end of the year for all the students that have participated. Honey on bread and a soft drink is served.
8. A bee is given as a prize to the student(s) having the most bees in the hive.

*Designed for a group of third grade readers.

MICROCOMPUTERS

The greatest promise of the microcomputer for educators lies in its potential as a tool for students to use to (1) solve problems and (2) to explore new ideas and concepts. Of course, microcomputers are particularly efficient for drill and practice, but when drill and practice programs are used for literacy instruction, they tend to fragment written language, providing few opportunities for students to experience the joy of reading (Dudley-Marling, 1985).

Students are more likely to become fluent readers if they are exposed to "real" texts written for real purposes--texts written to be read, not merely to teach fragmented skills. Some software demonstrates the usefulness of literacy and motivates students to do more reading and writing.

1) Word processor generated stories. The Language Experience Approach can be used with a microcomputer equipped with a word processing program, a printer, and large monitor. The teacher can type in the story as children dictate and easily make modifications if they change the story. The printer provides copies of the finished product for each child. The personal copies can be illustrated and shared with parents (Grabe & Grabe, 1985).

2) Sequence stories. This program presents a blank title page and a sequence of pictures that outlines a story. The child first previews the three or so sequence pictures that structure the story (setting, problem, and resolution). Next, two children with their teacher discuss what might have happened. The teacher asks the children to select a title and to describe the action in each picture. These dictated sentences are entered under the pictures. Students receive a hard copy of the story provided by a graphics printing routine (Grabe & Grabe, 1985).

3) Interactive Programs. This kind of software was not written to teach reading but requires its use. They include 1) games (e.g. Dragon's Keep--players read simple words and phrases as they search to locate and free animals); 2) computer "magazines" (e.g. Window on Learning--a combination of articles, games, and simulations); 3) "participa-stories" (e.g. Deadline--or Choose Your Own Adventure by Bantam Books--solving a mystery while making decisions that alter the story's course).

4) Read-along software.

Students learn independent word recognition in the context of reading and comprehension from this software that provides a series of read-along stories.

The stories can be read aloud or silently as they appear paragraph-by-paragraph on the monitor. When a student encounters an unfamiliar word, a light pen attached to the keyboard is passed over the word and the student is told the word by a voice on the audio unit. By touching a word, a student is able to continue reading material even beyond his independent level. A record of "missed" words is kept and reviewed with the students at the end of the selection. There are comprehension questions as well.

STUDENT-MADE BOOKS

There are a variety of ways to encourage young remedial readers to write books. The activity chosen will depend on the grade level of the children and on the amount of motivation needed to begin the project.

One idea is to let students copy the language experience story in a little book of their own with accompanying illustrations.

Using suggested books as models, children can arrange their stories like the published ones which have limited but meaningful vocabulary and repetition of language patterns. These qualities are especially successful with young remedial readers because of their language structure. A list of the suggested books is located in the appendix.

Students can cut pictures from magazines and paste the picture on paper. They would then read to find information about each picture. The students can then write this information on the page below the picture.

CAPTION BOOKS

Caption books are picture books with short captions, highly similar to each other, that help young, beginning readers to integrate reading skills (Burris, 1983). The vocabulary is limited, the sentences are simple, and the theme is usually very meaningful to the child, and is illustrated by interesting pictures. Children experience success fairly soon with a caption book which builds their self-esteem and confidence in reading.

Ideas for creating caption books

1. Use scratch-and-sniff stickers of the child's choosing to write an I Can Smell book. The sentences I can smell a _____, are printed on the upper part of the left page and the stickers (about seven) are placed on the right page.

2. Take pictures of individual children while they are working on activities and write a book titled, Who Is Working? The caption on the left page could be, "_____ is working" with a picture of that child on the right page.

3. Pictures of things or simple animals that children can draw, color, cut out and paste can be used as a basis for a book called, I Can Draw. The pictures of bugs, spiders, fish, clams, oysters, butterflies, worms, caterpillars, etc. could perhaps be drawn fairly easily by children and appear on the right page and the caption, "I can draw a _____" would appear on the left page.

4. Irregular sight words could be meaningfully practiced. Examples include: This is _____. Here is _____. Jan wants a _____. I saw a _____.

5. Caption books can also aid in the teaching of quotation marks ("I like to eat _____," said the _____), "s" or "ed" endings (I walked to the _____), possessives (Ann's suprise is _____), progressive concepts (_____ is big), and eventually more complex sentences (when I get home from school, I _____).

Ideas for binding caption books

1. Use durable covers (cardboard from tablets).
2. Sew the covers and pages together with heavy thread.
3. Cover the bound page with wide heavy tape.
4. Decorate covers with adhesive paper or fabric that is appropriate to the content of the book.
5. Recruit parents and older students to help with the binding.

BIG BOOKS FOR BEGINNING READERS

The "big book" approach is done by simply enlarging a book, placing it on a stand where all students may see, and reading it to the group (Slaughter, 1983). This shared experience is more than an oral reading activity. Language experience activities can be built on the shared-book-experience as well as on writing activities in which children use the big book as a model.

Steps in Making a Big Book

1. Use 18x20-inch paper for the storybook pages and some sort of stiff material for the two outside covers.
2. Clearly print the text from a poem, song, nursery tale, or predictable book on the large sheets of paper.
3. Reproduce the illustrations from the book through the use of an opaque projector or overhead projector and a transparency.
4. Laminate cover and pages.
5. Attach the pages of the book to the covers by either 1) punching holes in the pages and using rings, 2) sewing the book together, or 3) pushing large paper brads through the pages.
6. To store, arrange the book on a coat hanger and hang on a hook with other big books.

Using a Big Book for Instruction

1. Plan for a 30-minute reading activity.
2. Read a regular storybook to children.
3. Read from a big book placed on an easel and point to each word as it is read.
4. Encourage children to read along.
5. Read the book again but omit the last word of each sentence and let children fill in the correct word.

6. To extend the experience, on another day plan some of these activities:

   a) point out likenesses and differences of the beginning sounds of words;

   b) make a tape of the big book and allow children to listen to it throughout the day;

   c) list key words on the inside of the back cover for children to learn in isolation;

   d) as words are learned, individual words are printed on cards that children can store in boxes or string together;

   e) copy the text from each page of the big book on duplicating master and run off a copy of the book for each child. Children put the pages in order and illustrate a cover that is stapled to the pages.

PREDICTABLE BOOKS AS A RESOURCE FOR REMEDIAL READING

Predictable books are very beneficial to beginning readers or readers having difficulty integrating the reading skills (Bridge, 1983). In a predictable book, children experience language that is simple, familiar, and predictable. The word patterns are repeated over and over. Illustrations on the page are clearly related to the words on the page. After several readings, the children become aware of the meaning of the story and will be able to predict the upcoming words so that they are soon reading along with the teacher.

Once a teacher has introduced a predictable book, students can reread that book on their own. By the time this happens, the children are familiar with the repetitive patterns, familiar concepts, and the rhythm of the language. They are then ready to use the predictable books as patterns for their own books. Group compositions can be based on the books, copied onto individual sheets of paper, illustrated, and bound for the student's own use.

SENTENCE-A-DAY JOURNAL

In this activity, young readers are able to record their thoughts over successive days throughout the school year and occasionally to read their sentences to the class

GUIDES TO WRITING:

1. Each child writes a sentence everyday in the first minutes of the class period.
2. The sentence entry is always dated (1-23, for example).
3. The sentence can be about anything. Only one sentence is allowed.
4. The child does not have to share what he has written.
5. Corrections of what is written are minimal.

   At first, there is no correction at all.

   After a few days, reminders are given to check for a beginning capital letter and end punctuation.

   Later, the students are helped to correct their own sentences and spelling on a few selected sentences.

6. The emphasis is always on content and expression of ideas in writing.

The teacher may want to write a model sentence each day on a piece of chart paper. Children can use this sentence to give them ideas about what they could write.

IMPLEMENTATION OF THE ACTIVITY:

1. Provide lined paper to each child.
2. The child's name goes at the top for quick identification each day.

3. As the child writes the date for his daily entry, he skips a line.

4. As each child's page is filled with daily entries, staple a new piece of paper on top.

5. Keep the papers for each group in a separate folder for quick distribution.

AN EFFECTIVE METHOD OF TEACHING BASIC SIGHT WORDS

It was found in the study of Chapter 1 programs (Sabin, 1983) that there was one methodology that appeared to help students learn basic sight words effectively. This approach involves several steps using most of the learning modalities to help children learn the pronunciation and meaning of basic sight words.

A Chapter 1 teacher would follow these steps to implement this method.

1. Select one of the unknown words from the vocabulary list.
2. Write the word on the board, a chart, or a flash card.
3. Pronounce the word emphasizing the beginning sound.
4. Have students pronounce the word.
5. Use the word in a simple sentence and write it on the board or chart.
6. Read the sentence to the students and have them read it.
7. Have students write the sentence five times.
8. At the next class meeting have the students read the sentence.
9. If some students cannot pronounce the sight word in the sentence, reteach using steps two through seven.
10. Once students learn to read the sight word, review that word for at least two weeks by having them read the word in context every day.

SKILL INSTRUCTION MODEL

The Skill Instruction Model, developed by Dr. Barbara Swaby (1984), has been particularly effective for remedial readers working in groups directed by the teacher or working alone with the teacher. The goal of this strategy is to take remedial readers beyond learning reading skills in rote and bring them to an understanding of the nature of the skills so that the skills can be applied in actual reading situations.

The model consists of four levels: 1) awareness of the skill, 2) thorough instruction, 3) immediate practice, and 4) systematic evaluation and re-teaching.

Sample Lesson Using Phonic Skill "ch"

Level A - Awareness

Purpose: To prepare for instruction by bringing to the conceptual level an awareness of the skill to be taught.

Procedure: Find a passage that is meaningful to the child and which has many examples of the skill to be taught. Sources may be language series such as the "Sound Of" series of the Instant Readers, by Bill Martin. However, the most effective awareness material is written by individual teachers.

Example: "Charlie Chan" Skill: "ch"

"Charlie Chan lives in a big house. He has a secret hideout at the top of his cherry tree. Charlie has a table in his hideout. He keeps pieces of chalk to write secret messages to his friends. Charlie quickly climbs down a strong chain when he smells something good coming from his mother's kitchen. Today she has baked chocolate chip cookies." By Brenda Vogt, Colorado Springs Public Schools.

At this level, the selection is simply read to children to create an awareness of the skill. Note the constant use of the skill element and the meaningful level of the information.

Level B - Instruction

Purpose: To go beyond the awareness level to the learning stage.

Procedure:

Step 1. Introduce in language. Reread the story, but this time ask questions that force the children to focus on the skill element.

1. What is the name of the boy in the story? (Charlie Chan)

   Extend: Have you ever heard that name before? What kind of name do you think it is?

2. Where is his secret hideout? (cherry tree)

   Extend: What is a "secret hideout"? Do you have one at home? Why would someone need a secret hideout?

3. Charlie has a table in his house. What other piece of furniture does he have? (chair)

   Extend: What other furniture would you want in a hideout?

4. What does he have to write with? (chalk)

   Extend: What material did Charlie Chan write on? How do you know? Could be have used regular school paper? Why or why not?

5. How does he get down from the tree? (chain)

   Extend: What other ways could he have used to get down from the tree?

6. What kind of cookies is his mother baking? (chocolate chip)

   Extend: What is your favorite cookie?

The main purpose of the questioning is to elicit responses from the children and to focus on the words conforming to the skill element to be learned. Extension questions are, however, included to expose children (even on a skill level) to interpretive and evaluative thought. Once all the questions have been asked and discussed, the teacher goes back to the "skill" questions, elicits the answers once more, and writes the answers on the chalkboard so that the skill in question can be closely attended to and focused on.

Step 2. Teach in isolation. List answers on the chalkboard or on paper. Draw the child's attention to the phonic element by asking questions such as:

What do you notice is the same about all these words?

What letters make the sound you hear before all these words?

Isolate the letters "ch." Have children generate words that begin with the letters "ch." List them. Encourage students to read the words. Choose a few key words and place in sentences. Encourage children to read sentences.

Step 3. Place back in language. Go back to the "Charlie Chan" story and have children read it. Encourage them to use their newly acquired skill. If the passage is too difficult for them, write another passage at their instructional level and have them read it.

Level C - Practice

1. Contrived Practice. This is where the traditional workbook is useful. Assist children in completing workbook pages or skill pages relevant to the the skill. At this point, children can also be given listening exercises to hear the "ch" sound to distinguish between "ch" and "sh," for example. It is important that the children be encouraged to practice to the point of accuracy. If accuracy is not attained, the teacher needs to return to the instruction phase. There should be as little time lapse as possible between the Instruction and Practice phases.

2. Integrated Practice. As children read material throughout the day, the teacher makes an effort to have those who need additional practice in the "ch" skill read sections containing the skill. Remedial readers need all the actual reading practice and reinforcement that they can possibly get.

Level D - Evaluation

1. Formal Evaluation. This is accomplished through assessment tests and standardized or nonstandardized testing instruments. The result of testing should be used to help the children assess their strengths and needs and to identify the need for future reteaching.

2. Informal Evaluation. As children read in the normal process of the school day, the teacher makes an effort informally to assess the use of the "ch" skill. When it is applied, children are orally rewarded; when it is omitted, children are reminded; and when it is consistently ignored, it is retaught.

This skill model can also be used to teach comprehension skills.

NEUROLINGUISTIC APPLICATION FOR REMEDIAL READING

"Neurolinguistic programming" is a term that means "matching language with thinking processes." As applied to education, the term refers to an approach that teachers use to make inferences from the student's behavior. The approach brings together present information and past experiences of a student with "observations made by the teacher to help students learn previously difficult information" (Righthand, 1983).

Teachers who use strategies based on neurolinguistic programming can help remediate students more effectively, especially in the area of reading comprehension. Three stages of implementation are necessary for the approach: 1) getting students ready to learn, 2) delivering the instruction, and 3) maintaining and reinforcing learning (Arnold and Swaby, 1984).

The following is an excerpt from Arnold and Swaby's work.

First Getting Students Ready to Learn: Establish an appropriate physiological state for effective learning. Remember that many poor readers begin a reading period in an inefficient posture (tending to slump), bow their heads over their work, and exhibit low, slow speech. Prior to reading instruction, see that students are sitting with posture reflecting an alert learning state. Create climate for success. Many children fail because they have long-standing images of failure, negative images that literally block potential learning. Before instruction, remind students of their past successes and let them know that you anticipate their continued success. Link incoming information with previously learned material. To build a foundation, use known concepts and images before pre-

senting new content, introducing the new information by associating it with the student's repertoire of knowledge.

Second Delivering the Instruction: Ensure that your gestures, facial expressions, voice tone, and pace lead the students into a positive learning mode. Often teachers of slow readers speak softly and slowly, use low hand gestures, and consume a great deal of time in delivering a relatively short lesson. This causes students to sink deeper in the negative learning loop. Instead, the teacher should speak somewhat faster, in a higher tone, using gestures that guide students' eyes upward. The lesson should have a quick tempo. It is better to present information several times than to cover the material slowly once.

Be enthusiastic about the instructional material to encourage student involvement and motivation.

Consistently lead students to visualize information. Many reading disabled students rely too heavily on their ears. When they are asked to read a passage and relate the information, they often comprehend it poorly and tend to recall the last information read. This shows their tendency to try to remember the sound of the word--a highly inefficient strategy. To learn more effectively, students should build a mental picture of the information read. As they read, have them pause after each paragraph to create a picture of what was read. As they read on have them add to their pictures. This strategy not only heightens comprehension immediately but also enhances the students' ability to retain content.

As you read aloud to students, have them create images. Encourage them to share and elaborate on their "pictures." If a student's image is sparse,

repeat the procedures. Help children to create more detail by asking questions that guide them to elaborate on their pictures. For example, a child describes a forest scene by saying "I see a little boy walking through tall trees." To elicit more detailed images, ask questions related to visual, auditory, and kinesthetic detail, as in the following.

(a) Visual: color (What colors are the leaves?); size (How big is the boy?); season (What season of the year is it?); time of day (How can you tell the time of day?); light (How bright is it in the forest?); shape (Describe the shape of the trees); appearance (How does the little boy look?).

(b) Auditory: sounds (What sounds do you hear?); volume (How loud are the sounds?); sequence (Which sounds do you hear first?); location (Where are the sounds coming from?).

(c) Kinesthetic: smell (What smells are there?); movement (What types of movement do you see?); emotions (How does the little boy feel in the forest?); texture (How does the ground under the little boy's feet feel?); temperature (What's the temperature in the forest?).

Third Maintaining and Reinforcing Learning:

When students review material or prepare for a quiz, guide them to recall the picture they previously created. It is easier for them to associate the picture with the needed content than to recall disassociated bits of memorized information.

Remember to apply these visualization strategies of expository as well as to narrative material. Visualization is a most effective way to experience material vicariously.

LEARNING STYLE

STRATEGIES

FOR

VISUAL, AUDITORY,

AND

KINESTHETIC LEARNERS*

*Weaver

VISUALIZATION

Visualization is an important part of thinking that should be occurring when a child is reading. It is the process that allows a reader to see with the mind's eye to create a visual image. The reader, in whom the skills of imagery or visualization has been developed, not only can see the image, but also he can hear it, touch it, taste it, and smell it.

Activities that develop a child's ability to visualize are designed to strenthen right-brain processing. The right side of the brain seems to be intuitive, spatial, visual, and concrete, and it is the combination of these skills that enables a child to visualize. According to Joe Wayman, children should practice one of these activities at least once a day.

1. completing a visual, auditory, or kinesthetic pattern
2. extending sequential patterns
3. identifying parts of what is being seen
4. taking parts and putting them together to form wholes
5. learning to see clearly
6. developing clarity in what is being visualized
7. developing images from sounds, colors, taste, and touch

Mazes, tangrams, mirror images, and assorted puzzles constitute most of the visualization activities.

STRATEGIES FOR THE VISUAL LEARNER

The following strategies will help the visual learner to use his weaker auditory skills:

1. Activities in which he closes his eyes and tells what he hears, where it's coming from, what's making the sound, and so forth (blindfold games).
2. Grossly different sounds should be introduced first moving slowly to finer discriminations.
3. Similar sounding letters (p and b, f and v,) should not be taught.
4. One should not overload in teaching...not introducing more than one new sound a day (or less often, if necessary).
5. Student may need to get off by himself for part of the day (an "office," free from auditory interruption).
6. Tapes or records to help the student build sound selectively should be used, along with ear phones.
7. The music teacher can provide activities that will aid the student in listening to the blending of tones
8. The pushing together of anagrams, clay, and sandpaper letters will help the child "see" how sounds go together through physical blending.
9. Tapes of words analysis and word synthesis should be put into a game where he guesses the word from given sounds (c-at).
10. In teaching reading, spelling patterns (am, op, et) should be built in linguistically; linguistic readers.
11. Sentence completion games, e.g., "On the way to school I saw a _____," with each child adding one thing, should be used as well as all kinds of auditory memory games.
12. One may tell a story and have the child tell it back in sequence.
13. Games using sounds of the letters (How many words do you know that begin with b?) are useful.

LEARNING STYLE

STRATEGIES

FOR

RIGHT-BRAINED

STUDENTS*

*Vitale

14. Unlabled pictures should be sorted into categories of names that begin with the same sound.

15. A grab bag from which the child takes an object and names something else that begins with the same sound.

STRATEGIES FOR THE AUDITORY LEARNER

The following things will help the auditory learner to use his weaker visual skills:

1. Games with hidden objects in pictures
2. Rooms with few visual distractors
3. Workbooks with blocked out areas so that the student can better attend to specific tasks
4. Pictures to match same and different
5. Puzzles
6. Dot to dot pictures
7. Incomplete pictures
8. Tactile-kinesthetic experiences
9. Phonics or linguistic approach to learn new words
10. Games such as, Spill and Spell, Spello, Anagrams, "I Spy," Grab Bag
11. Memory games involving hearing letters, numbers, names, vowel consonant sounds

STRATEGIES FOR THE KINESTHETIC LEARNER

Learning and reinforcement techniques include the following:

1. Writing in the air
2. Writing on the board
3. Writing on the student's back
4. Emphasizing word configuration
5. VART techniques--Gillingham or Stillman Method
6. Writing the word(s) with glue and tracing
7. Sandpaper letters for making words, tracing, identifying while blindfolded
8. Cereal alphabet; glue onto colored construction paper.
9. Individual slates with raised writing lines; use colored chalk.
10. Fisher-Price magnetic boards with letters and numbers
11. Fernald Tracing Method

    a. The reader chooses a word he wants to learn, and the teacher writes the word for him with a dark crayon on a piece of heavy paper. The student then traces the word with his index finger, saying the word aloud in syllables. He does this until he can write the word correctly. Next, he copies the word on an index card and files it in alphabetical order in a box for further study. He always uses the word in a sentence or story.

    b. At the second stage, the reader writes the word he wants to learn, pronouncing the word to himself in syllables as he writes it. He also writes each newly learned word on an index card and files it in his box, always using the word in a sentence.

    c. At the last stage, he is able to recognize or write words without tracing them or writing them from copy. However, he continues to file all newly learned words in his box.

WHOLE-WORD APPROACH

Many children who tested right-brained on the checklist had difficulty with any kind of phonics. Single sounds were disastrous for these children. Here is what usually happened. I would ask the children to sound out the word "mop." They would say, "Mmm-oo-p." I would respond, "Beautiful - what is the word?" They usually responded with something like: "Cat"! They could not take pieces and put them together. I had to give them a whole word to learn.

The following procedure worked well:

1. Write the word on the chalkboard or a chart.
2. Write each letter a different color (this is called color-shock).
3. Have the children say and spell the word with their eyes open, then with their eyes closed.
4. Have the children close their eyes and visualize the word.
5. Have the children hear the word inside their heads without moving their lips.
6. Have the children write the word three to five times with their eyes closed.

PHONICS

Phonics requires the ability to discriminate and associate sounds to make a word. These skills are basically located in the left hemisphere and are a part-to-whole activity. To change the process to a whole-to-part activity, start by teaching the children several sight words containing the same pattern such as "fat," "cat," and "sat." Ask the children how the words are alike. It is important that the children discover this by themselves. Once they have discriminated the visual likeness of the words, ask them to think of new words that have the same ending. Explain that we call this rhyming. Write the words they think of on the chalkboard. Now you can begin to show the children some words you have thought of. Do this by adding letters to words already on the chalkboard or by changing letters. Do not write new words without connecting them in some way to the words the children already know. The activity is more effective if the children write the words themselves and make the substitutions by erasing a letter or letters and replacing them with ones they think of themselves. A small chalkboard that they can hold is helpful.

SEQUENCING EVENTS

Although the right-hemispheric or right-brained children seem to do beautifully in telling fantasy stories or retelling events that they themsleves has experienced, they did not do well in sequencing a series of events within a paragraph or sequencing a story they had previously read. To help these children with this concept, involve their whole bodies and thinking processes in the activity.

Begin by giving the children a paragraph with a sequence of events that is very obvious; have them read the paragraph and discuss it with them. Then have them cut the paragraph into sentences and mix them up. Finally, have them paste the sentences back into the paragraph that they started with. For a more difficult task, give the child a short story and have him read it, cut it into paragraphs, scramble it, and paste the paragraphs into the correct order. Both of these tasks will help the child to understand the concept of sequencing.

Vary the task as follows:

1. Give the children three or more sentences. Have them find the sentences in a paragraph or story and underline them in different colors. Next using the matching color, have them number the original sentences in the order they happened.

2. Give the children a number of sentences. Have them find the sentences that are the most like them in a paragraph and paste them on top of these sentences.

3. Give each child a different paragraph or short story. Have the children design sequencing activities for one another. Have the child who designed a particular activity check to see if it was done properly.

JUMPING JACKS

Learning spelling words can be fun if it is done outside on the playground or with the P. E. teacher.

First, be sure the children you are working with can do a jumping jack. If they can't, you may use hopping, jumping, toe-touching, clapping, or any one of several body movements.

So that the children can see them with ease, write the spelling words on large flash cards, the larger the better. Hold each card up in front of the children and instruct them to say and spell the word before they do any moving. Then have them do so many jumping jacks as required to spell the word letter by letter. The word "help" will require six jumping jack movements, as follows:

help

h

e

l

p

help

You will be amazed at how quickly your children learn to spell!

CONFIGURATION

Some children need more than a sight word approach to reading. They need added stimuli to reinforce the "whole word" concept.

Write a word on the chalkboard and trace around it with colored chalk, giving it a configuration.

EXAMPLE:

Have the children visualize the word and its shape. Do this with several words. On one side of the chalkboard, draw the configurations and on the other side, write the words. Have the children match them. Give the children configurations. Have them write the correct word in each. Have the children copy the words and give each a configuration. Have the children make puzzles out of each configuration.

Use the following variations:

1. Outline with yarn, rice, etc.
2. Make configuration flash cards with the word written on the back.
3. Cut colored paper in the shape of words.
4. Say a word and have the children draw the configuration.
5. Give the children several configurations of words. Have them write a sentence using only the configuration. Have fun by:
   a. Having them read their sentences.
   b. Having them guess one another's sentence.

PLANNING FOR INSTRUCTION

Chapter 1 teachers must plan carefully if instructional time is going to be used effectively. Over the course of a week, teachers should provide students with reading instruction that is based on the diagnostic-prescriptive subskill model which also has elements of holistic and mastery learning. To do this, activities that involve current basal skills, previously unmastered skills, and an integration of many skills need to be scheduled.

Planning should only be done after information from the students' classroom teachers has been received. For example, a Chapter 1 teacher might plan a five-day, 30 minute program as suggested by the schedule on the following page.

SAMPLE WEEKLY SCHEDULE

MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Short Holistic Activity ++++++++++++++++++ Maintenance 1 (Mastery Learn)	Short Holistic Activity ++++++++++++++++++ Current Subskill in basal 2	Short Holistic Activity ++++++++++++++++++ Subskill deficits in previous basal unit 3	Short Holistic Activity ++++++++++++++++++ Current subskills in basal 2	Short Holistic Activity ++++++++++++++++++ Holistic experience using vocabulary at student's instructional reading level

-66-

1. Based on Chapter 1 diagnostic information
2. Based on prescription from classroom teacher
3. Based on Chapter 1 teacher's records or prescription from classroom

COORDINATION WITH THE CLASSROOM READING TEACHER

A Chapter 1 program in any school should be complementary, as well as supplementary, to the regular reading program. There is no way for Chapter 1 personnel to plan complementary reading activities that are adequately paced with classroom instruction and are not apt to be contradictary unless coordination is taking place between classroom reading and Chapter 1 reading. Instruction in both settings needs to be tied into a common core curriculum. The information concerning this joint instruction for students can help to ensure that the approaches, methods, and materials are the most appropriate for a particular instructional period.

Sharing information involving student activities should be done on a weekly basis if planning is to be effective. This communication can be accomplished by some sort of systematic exchange of information. When a student's progress and problems are shared, teachers should have time scheduled by the principal to meet every grading period. It is most important to determine who is primarily responsible for integrating the subskills that are presented in the basal.

Important areas of coordination between the classroom reading instructor and the Chapter 1 instructor are as follows:

Classroom Reading Teacher ←→ Chapter 1 Teacher	Diagnostic test information
Classroom Reading Teacher ←→ Chapter 1 Teacher	Methods, materials and approaches used with students
Classroom Reading Teacher ←→ Chapter 1 Teacher	Progress in reading
Classroom Reading Teacher --→ Chapter 1 Teacher	Current basal placement
Classroom Reading Teacher ←→ Chapter 1 Teacher	Time spent on application or integration on reading skills
Classroom Reading Teacher ←-- Chapter 1 Teacher	Strategies that complement learning styles

ECIA, CHAPTER 1 COORDINATION REPORT

Chapter 1 Teacher _____ Regular Teacher _____

Date _____ Time _____ Subject _____

Book _____ Magazine or Unit _____ Page _____

SKILLS

Regular Class	Chapter 1

Students: _____

_____

_____

_____

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Comments:

Regular Teacher

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Chapter 1 Teacher

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BIBLIOGRAPHY

OF

BOOKS

GOOD BOOKS FOR ENRICHING REMEDIAL READING*

BOOKS WITH FEW WORDS!

Jacons, B. Leland. Goodnight, Mr. Beetle. New York: Holt, Rinehart and Winston Inc., 1963.

"Good night, Mr. Beetle,
Good night, Mr. Fly
Good night, Mrs. Ladybug,
The moon's in the sky..."

Krauss, Ruth. Bears. New York: Scholastic Book Services by arrangement with Harper and Row Publishers, 1948.

"Bears under chairs...Washing hairs,..." provide fun with rhyming.

Krauss, Ruth. The Happy Egg. New York: Scholastic Book Service, 1950.

The story of a little bird still as an egg that couldn't walk, couldn't sing, couldn't fly. "It could just get sat on. So it got sat on and sat on, and sat on, and sat on,..."

Martin, Bill Jr. Brown Bear, Brown Bear What Do You See? New York: Holt Rinehart and Winston, 1970. (See Bill Martin's Instant Readers under "Pattern Books.")

Students can create their own stories using this pattern, for example "White Ghost, White Ghost What Do You See?"

Mayer, Mercer. Frog Goes to Dinner. New York: The Dial Press, 1974.

This and the following books by Mercer Mayer are wonderfully humorous stories with only a few words.

Mayer, Mercer. Frog On His Own. New York: The Dial Press, 1975.

Mayer, Mercer. Hiccup. New York: The Dial Press, 1976.

Mayer, Mercer. Oops! New York: The Dial Press, 1977.

Mayer, Mercer. Balloons. Glenview, Illinois: Scott, Foresman and Co., 1971.

A man holding a bouquet of balloons lets loose and the children at the zoo help him find them. "Here is the red one. Here is the blue one..."

*Mary Ann Armstrong - Poudre School District, Colorado

BOOKS WITH FEW WORDS
continued

Patrick, Gloria. A Bug in a Jug and Other Funny Rhymes, selected from This Is...,. New York: Scholastic Book Services by arrangement with Carolrhoda Books, Inc., 1970.

"This is a jug.
This is a rug.
This is the jug on the rug.

This is a bug.
This is the bug
in the jug
on the rug."

BOOKS WITH A LITTLE MORE TEXT

Brown, Margaret Wise. Goodnight Moon. New York: Harper and Row Publisher, 1947.

Carle, Eric. The Grouchy Ladybug. New York: Thomas Y. Crowell, Co., 1977.

Carle, Eric. The Very Hungry Caterpillar. New York: Collins Publisher, 1976.

Christopher, Stewart. Slim, Shorty, and the Mules. Glenview, Illinois: Scott, Foresman and Company, 1976.

Krauss, Ruth. The Carrot Seed. New York: Harper and Row Publisher, 1945.

Lionni, Leo. Little Blue and Little Yellow. New York: an Astor Book, Ivan Obolensky Inc., 1959.

Marshall, James. George and Martha One Fine Day. Boston: Houghton Mifflin Co., 1978.

McCann, Elizabeth. Fairy Tale Plays for Oral Reading. Woburn, Mass.: Curriculum Associates, Inc., 1979.

O'Rourke, Robert. What God Did for Zeke The Fuzzy Caterpillar. Cincinnati, Ohio: The Standard Publishing Co., 1980.

LANGUAGE PATTERN BOOKS

Hooker, Yvonne. One Green Frog. New York: Crosset and Dunlap, 1981.

An animal counting-book in rhyme.

"Eight quick, brown mice look for things to eat,
scuttling through the house of soft and dainty feet."

dePaola, Tomie. The Comic Adventures of Old Mother Hubbard and Her Dog. New York: Harcourt Brace Jovanovich, 1981.

"She went to the tailor's
To buy him a coat;
But when she came back
He was riding a goat.
She went to the cobbler's
To buy him some shoes;
But when she came back
He was reading the news."

Krauss, Ruth. A Hole Is to Dig. New York: Scholastic Book Service, 1952.

A book of first definitions:

"A brother is to help you.
A package is to look inside.
Arms are to hug with..."

Lobel, Arnold. The Book of Pigericks. New York: Harper and Row, 1983.

A charming book of limericks about every kind of pig imaginable.

Martin, Bill Jr. Martin's Instant Readers Levels, 1, 2, and 3. New York: Holt, Rinehart and Winston, 1970.

An outstanding collection of pattern books! Each level includes one copy of 10 different titles which are available with cassettes. On the cassettes Bill Martin reads each story to musical accompaniment and has children chiming in and reading the stories to music.

Mayer, Mercer. If I had.... New York: The Dial Press, Inc., 1968.

"If I had a gorilla, I'd take home to school. Then the big kids wouldn't pick on me - if I had a gorilla. If I had a snake..."

Most, Bernard. If the Dinosaurs Came Back. New York: Harcourt Brace Jovanovich, 1978.

"If dinosaurs came back they would scare away robbers... they would make great ski slopes... griaffes would have someone to look up to."

Ruwe, Mike. Then Little Bears. Glenview, Illinois: Scott, Foresman, and Company, 1971.

"One little bear went for a ride in a sailboat.
Then nine little bears were left at home.

One little bear went for a ride in a jeep.
Then eight little bears were left at home."

Scheer, Julian and Marvin Bileck. Rain Makes Applesauce. New York: Holiday House, 1964.

Sendak, Maurice. Alligators All Around. New York: Harper and Row, Publishers, 1962.

"A alligators all around
B bursting balloons
C catching colds..."

Sendak, Maurice. Chicken Soup with Rice. New York: Harper and Row, Publishers, 1962.

A delightful book of months with a repeating language pattern about chicken soup!

Sendak, Maurice. One Was Johnny. New York: Harper and Row, Publishers, 1962.

"1 was johnny who lived by himself
2 was a rat who jumped on his shelf..."
A counting book in rhyme to 10, and back to 1 again.

Sendak, Maurice. Pierre. New York: Harper and Row, Publishers, 1962.

All Pierre can say is "I don't care!" until a lion teaches him to care.

NOTE: The record by Carole King, Really Rosie, includes lyrics by Maurice Sendak from the four Sendak books in this section.

Carole King, Really Rosie, distributed by A & M Records, Inc.
P. O. Box 782, Beverly Hills, California 70213

Shephard, Gene. Gentle, Gentle Thursday. Pato Alto, California: Bowmar Press, 1963.

"Thursday gentle, gentle Thursday"
My gentle in-between time
My gentle time to dream time..."

Zolotow, Charlotte. If It Weren't for You. New York: Harper and Row, Publishers, 1966.

"If it weren't for you, I'd be the only child and I'd get all the presents. I could have the whole last slice of cake and the biggest piece of candy in the box..."

LANGUAGE PATTERN BOOKS-ADD-ON STORIES

Adams, Pam, illustrator. There Was an Old Lady Who Swallowed a Fly. London: Child's Play (International) Ltd., 1973.

Kalan, Robert. Jump, Frog, Jump. New York: Greenwillow Books, a division of William Morrow and Co., Inc., 1981.

Very similar to "The House That Jack Built" pattern.

Silverstein, Shel. A Giraffe and a Half. New York: Harper and Row, Publishers, 1964.

The House that Jack Built. New York and London: Frederick Warne and Co. Ltd., 1948.

Tolstoy, Alexei. The Great Big Enormous Turnip. Glenview, Illinois: Scott, Foresman and Co., 1971.

ABOUT REAL KIDS!

Balian, Lorna. Bah! Humbug! Nashville: Abingdon Press, 1977.

A fun book about a brother and sister setting a trap to find out if Santa is real. (Two main characters)

Silverstein, Shel. The Giving Tree. New York: Harper and Row, Publishers, 1964.

A beautiful story of friendship and giving.

Thompson, Vivian L. Ah See and the Spooky House. Glenview, Illinois: Scott, Foresman and Co., 1971.

An adventurous and learning tale of five friends living on a Hawaiian Island.

Udry, Janice May. The Sunflower Garden. Glenview, Illinois: Scott, Foresman and Co., 1971.

A heartwarming story of an American Indian girl discovering and raising sunflower seeds in her village.

Viorst, Judith. Alexander and the Terrible, Horrible, No Good, Very Bad Day. New York: Atheneum, 1972.

A delightful book in which everything goes wrong for Alexander who feels that things must be better in Australia.

Viorst, Judith. Rosie and Michael. New York: Atheneum, 1974.

A refreshing account of what real friendship means...listening, being there, and caring about what's important to a friend.

ABOUT REAL KIDS!
continued

Viorst, Judith. My Mama Says. New York: Atheneum, 1974.

A fun and honest story of the relationship of a mother and child, with a surprise ending! (Two main characters)

Waber, Bernard. Ira Sleeps Over. Boston: Houghton Mifflin Co., 1972.

A tender and realistic look at the feelings involved in spending the night at a friend's house for the first time.

ANIMAL FRIENDS

Balian, Lorna. Humbug Rabbit. Nashville: Abingdon Press, 1974.

Bond, Michael. A Bear Called Paddington. Boston: Houghton Mifflin Co., 1958.

Calhoun, Mary. Cross-Country Cat. New York: William Morrow and Co., 1979.

DeBrunhoff, Jean. The Story of Babar. New York: Random House, 1933.
(All of the Babar series are good.)

Eastman, P.D. Are You My Mother? New York: Beginner Books, a Division of Random House, Inc., 1960.

Freeman, Don. Corduroy. New York: Viking, 1968.

Hoban, Russell. Bedtime for Frances. New York: Harper and Row, Publishers, 1960.

Hoban, Russell. Bread and Jam for Frances. New York: Harper and Row, Publishers, 1964.

Kellog, Steven. The Island of the Skog. New York: The Dial Press, 1973.

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Potter, Beatrix. The Tale of Peter Rabbit. New York: Avenel Books, a division of Crown Publishers, Inc., 1972.

CREATIVE CREATURES

Balian, Lorna. The Animal. Nashville: Abingdon, 1982.

A refreshing version of playing "telephone" and how the description of the "animal" is misunderstood as it is passed along. Children can make puppets of what they think the "animal" looks like!

Ginsburg, Mirra. Ookie-Spooky. New York: Crown Publishers, 1979.

Let your students create a puppet from "It has long ears but it's not a mule. It has big teeth. It has six feet. It's face is red. It looks like nothing living or dead."

Mayer, Mercer. Liza Lou and the Yeller Belly Swamp. New York: Four Winds Press, 1976.

A story of Liza Lou and the gobbly gooks, witches, and haunts in the Yeller Belly Swamp.

Mayer, Mercer. One Monster After Another. New York: Golden Press, 1974.

Mercer Mayer's monsters would be glorious to bring to life or to spark imaginations for students to create their own monsters.

O'Neill, Mary. Hailstones and Halibut Bones. New York: Doubleday, 1961.

A book of colors to stimulate colorful puppets or costumes.

Sendak, Maurice. Where the Wild Things Are. New York: Harper and Row, Publishers, 1962.

The "wild things" are children's favorites. What a treat it would be to have their own "wild thing" puppet and design its personality.

CHILDREN CHOICES FOR 1984 - IRA

1. ALFIE'S FEET. Shirley Hughes, Ill. by the author. (Lothrop)
2. ALWAYS FAITHFUL. Patricia Baeher. (NAL/Signet Vista)
3. ARTHUR'S APRIL FOOL. Marc Brown. Ill. by the author, (Atlantic)
4. BANANA BLITZ. Florence Parry Heide. (Holiday)
5. BASEBALL: YOU ARE THE MANAGER. Nate Aaseng. (Lerner)
6. BEANPOLE. Barbara Park. (Knopf)
7. BEHIND THE ATTIC WALL. Sylvia Cassedy. (Crowell)
8. THE BERENSTAIN BEARS AND THE MESSY ROOM. Stan & Jan Berenstain. Ill. by the authors. (Random)
9. THE BERENSTAIN BEARS AND THE TRUTH. Stan & Jan Berenstain. Ill. by the authors. (Ramdom)
10. BERT AND THE MISSING MOP MIX-UP. Sarah Roberts. Ill. by Joe Mathieu. (Random)
11. BICYCLE BEAR. Michaela Muntean. Ill. by Doug Cushman. (Parents)
12. THE BIG MILE RACE. Leonard Kessler. Ill. by the author. (Greenwillow)
13. BIZZARE MURDERS. Gilda & Melvin Berger. (Messner)
14. THE BOOK OF PIGERICKS. Arnold Lobel. Ill. by the author. (Harper)
15. BROWN BEAR, BROWN BEAR, WHAT DO YOU SEE? Bill Martin, Jr. Ill by Eric Carle. (Holt)
16. BROWN BEAR IN A BROWN CHAIR. Irina Hale. Ill. by the author. (McElderry/Atheneum)
17. BUMMER SUMMER. Ann Martin. (Holiday)
18. THE CARSICK ZEBRA AND OTHER ANIMAL RIDDLES. David A. Adler. Ill. by Tomie de Paola. (Holiday)
19. THE CASTLE OF THE RED GORILLAS. Wolfgang Ecke. (Prentice-Hall)
20. THE CAT'S BURGLAR. Peggy Parish. Ill. by Lynn Sewat. (Greenwillow)
21. THE CAT'S SURPRISE. Marthe Seguin-Fontes. Ill. by the author. Trans. by Sandra Beris. (Larousse)
22. CHARLIE'S HOUSE. Clyde Robert Bulla. Ill. by Arthur Durros. (Crowell)
23. THE CHOCOLATE BOOK. Edited by Michael Patrick Hearne. Various illustrators. (Caedmon)
24. CLEMENS' KINGDOM. Chris L. Demarest. Ill. by the author. (Lothrop)
25. CLOVIS CRAWFISH AND THE ORPHAN ZO-ZO. Mary Alice Fontenot. Ill by Eric Vincent. (Pelican)
26. CULLY CULLY AND THE BEAR. Wilson Gage. Ill. by James Stevenson. (Greenwillow)
27. ELEANOR. Mary Francis Shura. (Dodd, Mead)
28. ERNIE'S LITTLE LIE. Dan Elliott. Ill. by Joe Mathieu. (Random)
29. FEATHER FIN. Stephen Cosgrove. Ill. by Robin James. (Price/Stern/Sloan)
30. FOOTBALL: YOU ARE THE COACH. Nate Aaseng. (Lerner)
31. THE FROG WHO DRANK THE WATERS OF THE WORLD. Patricia Montgomery Newton, Ill. by the author. (Atheneum)
32. FROGS. Graham Tarrant. Ill. by Tony King. (Putnam)
33. GABBY. Stephen Cosgrove. Ill. by Robin James. (Price/Stern/Sloan)
34. GET WELL, CLOWN-AROUNDS! Joanna Cole. Ill. by Jerry Smath. (Parents)
35. THE GAINT BOOK OF MORE STRANGE BUT TRUE SPORTS STORIES. Howard Liss. (Random)
36. THE GUINEA PIG ABC. Kate Duke. Ill. by the author. (Dutton)
37. HALLOWEEN HOWLS. Giulio Maestro. Ill. by the author. (Dutton)
38. HARRY'S VISIT. Barbara Ann Porte. Ill. by Yossi Abolafia. (Greenwillow)

39. HERE A CHICK, THERE A CHICK. Bruce McCillan. Ill. by the author. (Lothrop)
40. HOW DO YOU LOSE THOSE NINTH GRADE BLUES? Barthe DeClements. (Viking)
41. HUGO AND THE SPACEDOG. Lee Lorenz. Ill. by the author. (Prentice-Hall)
42. IT THIS IS LOVE, I'LL TAKE SPAGHETTI. Ellen Conford. (Four Winds)
43. IT'S NOT EASY BEING A BUNNY. Marilyn Sadler. Ill. by Roger Bollen. (Random)
44. JAMBERRY. Bruce Degen. Ill. by the author. (Harper)
45. JUDGE BENJAMIN: THE SUPERDOG SECRET. Judith Whitelock McInerney. (Holiday)
46. A KITTEN IS BORN. Heiderose & Andreas Fischer-Nagel. Photos by the authors. (putman)
47. LILLY, WILLY, AND THE MAIL-ORDER WITCH. Othello Back. Ill. by Timothy Hildebran. (Caedmon)
48. THE LITTLE BLUE BRONTOSAURUS. Byron Preiss & William Stout. Ill. by William Stout & Don Morgan. (Caedmon)
49. LITTLE RED RIDING HOOD. Retold by Trina Schart Hyman. Ill. by the reteller. (Holiday)
50. LOUDMOUTH GEORGE AND THE FISHING TRIP. Nancy Carlson. Ill. by the author. (Carolrhoda)
51. LOVE FROM AUNT BETTY. Nancy Winslow Parker. Ill. by the author. (Dodd, Mead)
52. LOVER'S GAMES. Barbara Cohen. (Atheneum)
53. MARIANNA MAY AND NURSEY. Tomie de Paola. Ill. by the author (Holiday)
54. THE MARIGOLD MONSTER. M. C. Delaney, Ill. by Ned Delaney. (Dutton)
55. MAUDE AND SALLY. Nicki Weiss. Ill. by the author. (Greenwillow)
56. MAXIMILIAM DOES IT AGAIN. Joseph Rosenbloom. (Lodestar)
57. MAY WE SLEEP HERE TONIGHT? Tan Koide. Ill. by Yasuko Koide. (Atheneum/McElderry)
58. MEGAN'S BEAT. Lou Willett Stanek. (Dial)
59. MEMO: TO MYSELF WHEN I HAVE A TEENAGE KID. Carol Snyder. (Coward-McCann)
60. THE MIDNIGHT CASTLE. Consuelo Joerns. Ill. by the author. (Lothrop)
61. MOLLY'S PILGRIM. Barbara Cohen. Ill. by Michael J. Deraney. (Lothrop)
62. MOONCAKE. Frank Asch. Ill. by the author. (Prentice-Hall)
63. THE MOST WONDERFUL EGG IN THE WORLD. Helme Heine. Ill. by the author. (Atheneum/McElderry)
64. THE NIGHTGOWN OF THE SULLEN MOON. Nancy Willard. Ill. by David McPhail. (Harcourt)
65. NO SUCH THINGS. Bill Peet. Ill. by the author. (Houghton)
66. NORMA LEE I DON'T KNOCK ON DOORS: KNOCK, KNOCK JOKES. Compiled by Charles Keller. Ill. by Paul Galdone. (Prentice-Hall)
67. OCTOPUS PIE. Susan Terris. (Farrar)
68. THE OWL AND THE PUSSYCAT. Edward Lear. Ill. by Janet Stevens. (Holiday)
69. PARADE. Donald Crews. Ill. by the author. (Greenwillow)
70. PATRICK'S DINOSAURS. Carol Carrick. Ill. by Donald Carrick. (Clarion)
71. PEABODY. Rosemary Wells. Ill. by the author. (Dial)
72. PELICAN. Brian Wildsmith. Ill. by the author. (Pantheon)
73. PIG PIG GOES TO CAMP. David McPhail. Ill. by the author. (Dutton)
74. PIGS IN HIDING. Arlene Dubanevich. Ill. by the author. (Four Winds)

CHILDREN CHOICES FOR 1984 - IRA
continued

75. PLEASANT DREAMS. Anna B. Francis. Ill. by the author. (Holt)
76. RAISING A MOTHER ISN'T EASY. Elisabet McHugh. (Greenwillow)
77. RALPH'S SECRET WEAPON. Steven Kellogg. Ill. by the author (Dial)
78. THE RANDOM HOUSE BOOK OF POETRY FOR CHILDREN. Selected by Jack Prelutsky. Ill. by Arnold Lobel. (Random)
79. RESCUE! TRUE STORIES OF THE WINNERS OF THE YOUNG AMERICAN MEDAL FOR BRAVERY. Norman Anderson & Walter Brown. (Walker)
80. RETURN OF THE JEDI™ STEP-UP MOVIE ADVENTURE. Adapted by Elizabeth Levy. Ill. with photographs. (Random)
81. RETURN OF THE JEDI™: THE STORYBOOK BASED ON THE MOVIE. Joan D. Vinge. (Random)
82. ROUND TRIP. Ann Jones. Ill. by the author. (Greenwillow)
83. RUBY, THE RED KNIGHT. Amy Aitken. Ill. by the author. (Bradbury)
84. THE SIGN OF THE BEAVER. Elizabeth George Speare. (Houghton)
85. SILLY GOOSE. Jack Kent. Ill. by the author. (Prentice-Hall)
86. THE SKY IS FULL OF SONG. Lee Bennett Hopkins. Ill. by Dick Zimmer. (Harper)
87. SNOW LION. David McPhail. Ill. by the author. (Parents)
88. SOME THINGS GO TOGETHER. Charlotte Zolotow. Ill. by Karen Gundersheimer. (Crowell)
89. SOMETHING SPECIAL FOR ME. Vera B. Williams. Ill. by the author. (Greenwillow)
90. THE SPACE SHUTTLE ACTION BOOK. Patrick Moore. Ill. by Tom Stimpson. (Random)
91. SPOOKY RIDDLES. Marc Brown. Ill. by the author. (Random)
92. SPORTS STAR: SUGAR RAY LEONARD. S. H. Burchard. Ill. by the author. (Harcourt)
93. STAR BOY. Paul Goble. Ill. by the author. (Bradbury)
94. THE STAR WARS QUESTION & ANSWERS BOOK ABOUT COMPUTER. Fred D'Ignazio. (Random)
95. TAKE BACK THE MOMENT. Janice Stevens. (NAL/Signet Vista)
96. TALL CITY, WIDE COUNTRY. Seymour Chwast. Ill. by the author. (Viking)
97. THE TEDDY BEARS' PICNIC. Jimmy Kennedy. Ill. by Alexandra Day. (Green Tiger)
98. TEE-TEE. Stephen Cosgrove. Ill. by Robin James. (Price/Stern/Sloan)
99. THE THREE PIGS. Tony Ross. Ill. by the author. (Pantheon)
100. THE TRAIN. Witold Generowicz. Ill. by the author. (Dial)
101. UNCLE RONLAND, THE PERFECT GUEST. Phyllis Green. Ill. by Marybeth Farrell. (Four Winds)
102. THE VANISHING PUMPKIN. Tony Johnston. Ill. by Tomie de Paola. (Putnam)
103. THE VELVETEEN RABBIT. Margery Williams. Ill. by Michael Hague. (Holt)
104. WHAT'S UNDER MY BED? James Stevenson. Ill. by the author. (Greenwillow)
105. WHO SANK THE BOAT? Pamela Allen. Ill. by the author. (Croward-McCann)
106. THE WILDER SUMMER. Stephen Krensky. (Atheneum)
107. THE WRECK OF THE ZEPHYR. Chris Van Allsburg. Ill. by the author (Houghton)
108. YOU ARE THE STAR OF A MUPPET ADVENTURE. Ellen Weiss. Ill. by Benjamin Alexander. (Random)

An annotated version of this list, with complete bibliographic information, appeared in the October 1984 issue of The Reading Teacher.

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